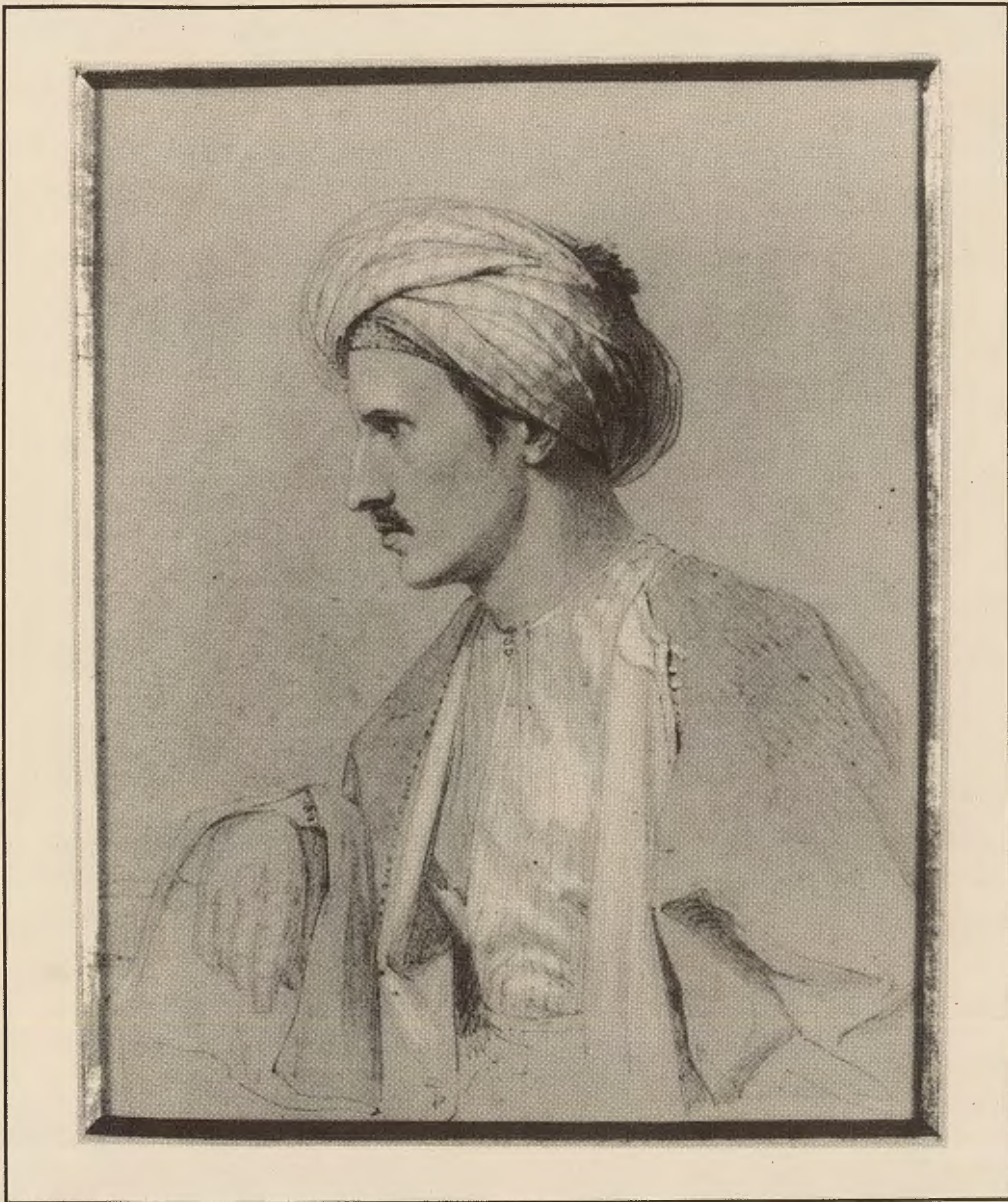


Newsletter

OF THE AMERICAN RESEARCH CENTER IN EGYPT



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The American Research Center in Egypt
30 East 20th Street, Suite 401
New York, NY 10003.
Telephone: (212) 529-6661

Editorial Assistant: Monique Bell
c/o ARCE
30 East 20th Street, Suite 401
New York, NY 10003.

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COVER ILLUSTRATION: Edward William Lane in Turkish clothing, pencil and wash by Richard J. Lane, made shortly after Lane's return from his first trip to Egypt in 1828. Private collection of Catherine Poole Dupré.

A REASSESSMENT OF EDWARD WILLIAM LANE

By Jason Thompson

Editor's Note: Jason Thompson teaches history at Western Kentucky University in Bowling Green, KY. He was an ARCE Fellow in 1993-94.

As I approached the shore, I felt like an Eastern bridegroom, about to lift up the veil of his bride, and to see, for the first time, the features which were to charm, or disappoint, or disgust him. I was not visiting Egypt merely as a traveller, to examine its pyramids and temples and grottoes, and, after satisfying my curiosity, to quit it for other scenes and other pleasures: but I was about to throw myself entirely among strangers; to adopt their language, their customs and their dress; and, in associating almost exclusively with the natives, to prosecute the study of their literature.¹

Thus Edward William Lane remembered the moment he prepared to set foot in Egypt for the first time. His resolve that afternoon in September 1825 resulted in a long career during which he produced a number of highly influential works. These include his classic study *Manners and Customs of the Modern Egyptians* (1836), his translation of *The Thousand and One Nights* (1838), *Selections from the Kur-an* (1843), and the *Arabic-English Lexicon* (1863-1893). The *Arabic-English Lexicon* remains a preeminent work of its kind; and *Manners and Customs of the Modern Egyptians*, which has never gone out of print worldwide, is still a basic text for both Arab and



Edward William Lane, "Gebel et-Teyr, with the author's boat & crew." British Library.

Western students. Probably no other Western scholar of the Middle East has ever attained quite the position or exerted such lasting influence as Edward William Lane.²

Until less than twenty years ago, Lane's place in the development of Middle East studies was well-defined. His work seemed to speak for itself, and various assessments of his career, culminating in Leila Ahmed's excellent biography in 1978, apparently presented a definitive picture. At almost that same moment, however, a serious re-evaluation of Lane began. Edward Said, in his influential book *Orientalism*, described Lane's *Modern Egyptians* as "an encyclopedia of exotic display and a playground for orientalist scrutiny." He called Lane one of orientalism's "inaugural heroes," one of the "builders of the field, creators of a tradition, progenitors of the Orientalist brotherhood."³ Others took up that theme and elaborated it.⁴ Scholars then began looking closely at Lane's sources and found some of them wanting. To give just one example, his extraordinary, and certainly mistaken, statements about the morals of Egyptian women were based entirely upon interviews with a few Egyptian men.⁵ Also, the burgeoning fields of history of travel and history of scholarship offered new critical contexts. These developments created the need for a thorough reassessment of Lane.

Making the need even more pressing has been the appearance during the past two decades of

significant collections of Lane's manuscripts that were previously unknown to scholars. These include such items as all of Lane's diaries from his first trip to Egypt; his field notebooks; an extensive collection of letters; rough as well as finished sketches of Egyptian subjects, some of which later appeared in *Modern Egyptians*, but many more that were never published; drafts of his unpublished book manuscript, "Description of Egypt"; and the diary of his second trip to Egypt during which he composed *Modern Egyptians*, to mention only some of the papers pertinent to Egypt. Other collections bear on Lane's background and family life, a virtually unknown dimension. The final portion of his career has been illuminated by the discovery of papers from the compilation of the *Arabic-English Lexicon*, including preliminary drafts of that work.

My objective during the tenure of an ARCE fellowship in January-July 1994 was to evaluate those portions of the recently discovered material that bear on Lane's experiences in Egypt. Despite his stature in Middle East studies, little was known about Lane beyond his impersonal published works. In particular, his experiences during his extensive research trips in Egypt, though of fundamental importance for his publications, had never been examined. That meant that Lane's research methodologies and techniques were largely unknown, as were any personal experiences that may have impacted on his research.

Given the extraordinary authority of Lane's published work, this was a serious shortcoming because it prevented an examination of the foundations of that work.

Lane's research in Egypt was conducted during three trips. The first, and by far the most important for the formation of his basic view of Egypt, was during 1825-1828.⁶ He fulfilled his intention to immerse himself in Eastern society thereby obtaining the perspective to study it closely. As he wrote,

I separated myself as much as possible from the Franks [Europeans], & lived in a part of the town (near the Ba'b el-Hhadee'd) somewhat remote from the Frank quarters. Speaking the language of the country, & conforming with the manners of my Moos'lim neighbours . . . I was treated with respect & affability by all the natives with whom I had any intercourse.⁷

Besides living in Cairo, Lane made lengthy stays at the pyramids of Giza and at the site of ancient Thebes. Twice he ascended the Nile as far as Wadi Halfa. When he returned to England he had ample material to construct his illustrated book-length manuscript, "Description of Egypt," which was never published, although it deserved to be.

Lane made his second trip to Egypt, 1833-1835, for the specific purpose of gathering data for his great *An Account of the Manners and Customs of the Modern Egyptians*. He moved into his former residence, located a few blocks southeast of present-day Ramses Square, and once again adopted an Eastern lifestyle. Knowing what he was looking for, he worked so quickly that on 26 December 1834 he could write in his diary, "I have been in Cairo just a year. I begin now to write out the fair copy of my work on the Modern Egyptians."⁸ He was packing to return to England when the outbreak of the disastrous plague of 1834-1835 prompted him to flee upriver to Thebes. There he spent a further five months living in a tomb-house on the hill of Sheikh Abd al-Gurna and revising his "Description of Egypt" manuscript, which he still thought he would publish someday.

When Lane returned to Egypt for his third and longest trip in 1842 it was to begin the compilation of his *Arabic-English Lexicon*. In contrast to the previous trips, this time Lane had little contact with Egyptian society and made no trips out of Cairo beyond one excursion to the Pyramids. "What do you think of my being able to boast of not having allowed myself quite half a week of holidays during all that time?" he later wrote to his friend, the Egyptologist Sir Gardner Wilkinson.⁹ Instead he remained in his house pouring over lexicographical texts with the help of Sheikh



C. Gray after Edward William Lane, "Shops in a Street of Cairo." From Lane's *Modern Egyptians*, 1836. Woodcut. The illustrations from *Modern Egyptians* are well-known and have often been duplicated, but they represent only a fraction of Lane's art work.

Ibrahim Abdul al-Desuqi, who labored at his side. Sometimes he did not leave home for months on end. He did, however, experience Egyptian society indirectly through his sister Sophia Lane Poole and her two sons who accompanied him on this trip. Sophia was particularly active in Cairo as she prepared her book, *The Englishwoman in Egypt*, a project that Lane supervised.¹⁰ After returning to England in 1849, Lane lived in seclusion in the south of England where he devoted the remaining twenty-seven years of his life to the *Arabic-English Lexicon*.

My residence in Egypt during the fellowship period enabled me to identify and examine the places where Lane lived and worked as I reviewed his pertinent manuscripts, copies of which I had with me. I was also able to allot a portion of the time to writing the results of my research with the advantage of being able to verify questions of place that arose in the process. Yet another advantage of residence in Cairo was the opportunity to assess the "currentness" of



Edward William Lane, "Street-view in Cairo (Sakkas, or water-carriers; a coffee-shop; & other shops)." British Library.

Lane. In other words, *Modern Egyptians* has been taken as definitive not only for early nineteenth-century Egypt, but also for present-day Egypt, suggesting a timeless quality to his work, or to Egypt--or to both. It is important to understand to what degree this is true and why it has been perceived as true.

As I located Lane's various places of residence in Cairo, I used the manuscripts and the resources of various libraries, especially the Rare Books Library of the American University in Cairo, to put them within the context of their surroundings. I also reconstructed his travel itinerary during all three of his research trips to Egypt, which totaled fourteen years altogether. Previously it was not entirely clear how Lane spent his time in Egypt. Now I can account for his activities, in most cases day by day, sometimes hour by hour. Besides showing the activities of an interesting and important scholar, this provides a matrix within which to evaluate his research methods. Questions about Lane's work had arisen from uncertainty as to what he derived from secondary sources, what he took from personal observation, what was provided for him by informants, and who some of his unidentified informants were.¹¹ Data to answer these questions is now becoming available.

Following Lane's travels up the Nile, I relied not only on his detailed notebooks, but also his large collection of sketches which number several hundred altogether. In most cases I was able to identify the place, the subject, the perspective, and the time of day. With equipment provided by a grant from Western Kentucky University, I photographed many of the same scenes that Lane sketched, often from the same position that he sketched them.

Lane's Egyptian sketches range from rough working drawings to highly finished products that are worthy of being considered at least minor works of art. Few of them have been published. Indeed, Lane's

capacity as an artist is one of his many little-noticed dimensions, although art was an important component of his work throughout his early career.¹² Lane's great-uncle was the distinguished artist Thomas Gainsborough, and his brother, Richard J. Lane, was one of the leading artists of Victorian England. Before traveling to Egypt Lane spent years as an engraver's apprentice, honing his skills. Meticulously accurate, his sketches are important sources for apparel, household furnishings, musical instruments, dancers, and many other subjects, including monuments, many of which were damaged or destroyed after Lane sketched them.

Lane's documentation of monuments is especially important for Egyptology. Although he is primarily identified with modern Egypt, Lane was once an enthusiastic scholar of ancient Egypt as well. Most of his first trip and a good portion of his second were devoted to Egyptological activities. During this time he worked at most of the major archaeological sites then known along the Nile Valley. He remembered the weeks he spent living in a tomb at Giza as the happiest of his life. The ancient Egyptian portions of his "Description of Egypt" would have established him as one of the nineteenth century's leading Egyptologists, had it been published. Even during the third trip Lane still felt the allure of the ancient land, writing to an acquaintance, "During the last eight years, or thereabout, I have carefully avoided the reading of almost all books on Ancient Egypt; having found that their subject fascinated me so as to draw me off from my own proper field."¹³

Other little-known aspects of E. W. Lane that have appeared are much too numerous to permit detailed description here. To provide only a few examples, there is Lane as urban historian and geographer; conversely, one also finds Lane as rural observer and ethnographer, dimensions notably missing from *Modern Egyptians*, which primarily portrays the inhabitants of Cairo. Lane as political scientist will repay careful study, especially his assessment of Muhammad Ali, which was largely based on personal observation. Lane was also a notable collector of Arabic manuscripts, accumulating one of the best private collections in Britain. The list could continue. But probably the most important revelation is a clearer picture of Lane as a person. Besides being essential for evaluating his work, this enables us to form a portrait of an important Victorian gentleman scholar.

The reassessment that is emerging from my research is highly favorable to Lane. In most cases his observations of Egypt were astonishingly acute. On the other hand, there are a few instances where his

work can be found wanting, the most notable being his descriptions of the character of Egyptian women, which are indeed poorly informed. But we now have more resources to assess his observations according to accuracy and depth, making his work even more valuable than it was.

An important remaining question concerns the criticisms of orientalism that have been levelled against Lane. It is now clear that Lane was no mere orientalist scholar intent on constructing a picture of Egypt that was convenient for imperialist purposes. Lane was of course conditioned by his background, but to a remarkable extent he transcended such limitations and constructed as objective a presentation of Egyptian culture as any observer could have reasonably aspired to do. The people who have written about Lane within the orientalist context were unaware of recent developments in Lane studies. While the orientalist debate has yielded important insights, these insights have been primarily based on broad generalizations into which individuals such as Lane have been assigned roles. Once stimulating, the generalizations have reached the point of diminishing returns. If we are to continue to derive enlightenment from the orientalist controversy, then we must move from generalizations into detailed case studies such as a reassessment of Edward William Lane.

I intend to develop the findings that are briefly described above in a new biography of Lane, in critical editions of his principal unpublished manuscripts, and in certain other works. Publication of these has already begun. The fellowship period in Egypt was an important stage in completing the overall project. I wish to express my gratitude to the American Research Center in Egypt and the National Endowment for the Humanities for their support.

Endnotes

1. Edward William Lane, first draft of this unpublished book manuscript, "Description of Egypt," Bodleian Library, Department of Western manuscripts, MS. Eng. misc. d. 234, f. 5.

2. The major biographical source for Lane are: Stanley Edward Lane Poole, *Life of Edward William Lane* (London, 1877); A.J. Arberry, "The Lexicographer: Edward William Lane," in *Oriental Essays: Portraits of Seven Scholars* (London, 1960), pp. 87-121; and Leila Ahmed, *Edward W. Lane: A Study of His Life and Works and of British Ideas of the Middle East in the Nineteenth Century* (London, 1978). The article for Lane in the *Dictionary of National Biography*, also by Stanley Edward Lane Poole, contains valuable information.

3. Edward Said, *Orientalism* (New York, 1978), pp. 161, 122.

4. See Rana Kabbani, *Europe's Myths of Orient* (Bloomington, 1986), p. 38; also Timothy Mitchell, *Colonising Egypt* (Cambridge, 1988), pp. 23-24 and 26-29.

5. See Billy Melman, *Women's Orients: English Women and the Middle East, 1718-1918* (Ann Arbor, 1992), pp. 73-74.

6. Jason Thompson, "'I felt like and Eastern Bridegroom': Edward William Lanes's First Trip to Egypt," *Turkish Studies Association Bulletin* 17 (1993): 138-141.

7. Edward William Lane, third and final draft of "Description of Egypt," British Library, Department of Manuscripts, Additional Manuscript 34080, f. 184.

8. Edward William Lane, manuscript journal of his second trip to Egypt, p. 34. Ashmolean Museum, Griffith Institute, Archives.

9. Jason Thompson, *Sir Gardner Wilkinson and His Circle* (Austin, 1992), p. 204.

10. Sophia Lane Poole, *The Englishwoman in Egypt: Letters from Cairo, Written during a Residence There in 1842, 3, & 4*. 3 vols. (London, 1844-1846). This work also drew much of its material from Lane's "Description of Egypt" manuscript.

11. In regard to previously unidentified informants, see Jason Thompson, "Osman Effendi: A Scottish Convert to Islam in Early Nineteenth-Century Egypt," *Journal of World History* 5 (1994): 99-123.

12. Jason Thompson, "Edward William Lane as an Artist," *Gainsborough's House Review* (1993/94): 33-42.

13. Edward William Lane to Harriet Martineau, copy, Cairo, 15 July 1848, Lane Collection, letter # 72. Ashmolean Museum, Griffith Institute, Archives.

PRE-1960'S EGYPTIAN CINEMA AND THE DEVELOPMENT OF NATIONALIST IDEOLOGY

by Walter Armbrust

Editor's Note: Walter Armbrust is currently affiliated with the Department of Middle East Studies at the University of Pennsylvania while he writes a book on current Egyptian cinema.

Introduction: Modernity and Nationalism

My research began from the premise that the ideological thread running through films of the 1927-1963 period is a notion of modernism. Concepts of modernism are often closely associated with the development of nationalism; nationalism, in turn, is commonly (if not essentially) connected to language (see Fishman 1972, 54-55). Films, of course, utilize language both in the conventional verbal sense and visually through the manipulation of images. It would not, therefore, be unreasonable to look at cinema as a key institution in standardizing a national vernacular, and the vernacular as a vital aspect of modernity.

Fishman notes the possible importance of radio on the development of national vernaculars in non-Western culture (1972, 36). He says nothing about the possible influence of film or other media, although it is safe to assume that he would put them in the same category of nonprint media influences on vernacular standardization. Anderson (1991) also stresses the importance of print media, as opposed to other types of media, in building a national consciousness.

In Egypt (and probably the rest of the Arabic-speaking world) the development of a national vernacular is complicated by the presence of a classical heritage associated with a style of language quite different from local variants of Arabic. The territorial domain associated with the classical heritage (the Arabic-speaking world) differs markedly from that of vernacular languages in the sense emphasized by theorists of nationalism (vernaculars, that is, restricted to individual states).¹ Although some have noted a tendency for Arab art to be organized in concentric rings of linguistic and regional concern (Douglas and Malti-Douglas 1994, 220), the usual practice when writing about either nationalism (Duri 1987, 8, 114, 125, 333) or cultural modernism (Adonis 1990, 75-102) is to discuss *only* the influence of the classicist medium. Because mass-circulation print media utilizing classical Arabic was in place in Egypt by the late nineteenth century Egyptian nationalism was assumed to have been relevant only to classical

language. The presence of an overwhelmingly colloquial national cinema by the 1930s, however, as well as the earlier existence of colloquial theater and recorded colloquial music complicates the relationship between language and nationalism in Egypt.

The historical sequence of the various new media in Egypt suggests that colloquial cultural production may have played a larger role in the development of modern Egyptian nationalism than has generally been recognized. One of the practical advantages of using a vernacular language to establish nationalist sentiment is that it is easily understood and therefore more easily learned in written form than writing systems that differ greatly from spoken language (Fishman 1972, 42-43). Classical Arabic, however, had to go through a process of simplification in order to be adapted to the needs of mass education. This in itself was not necessarily a greater obstacle to standardizing a national vernacular than the process of standardizing a spoken vernacular selected from a continuum of vernaculars. However, unlike a standardized spoken vernacular, which at least resembles the spoken language of some group, simplified classical Arabic is still quite different from any spoken Arabic vernacular, and must be learned by native speakers of colloquial Arabic in much the same way one would learn a foreign language. The difficulties posed by this diglossic situation may in fact be lessening with the development of a medial educated Arabic closer to the classical (Blanc 1960; Hassan 1979; Mitchell 1986). But significantly, the development of an educated spoken Arabic that combines features of both colloquial and classical style, and which might eventually be officially recognized as a standardized pan-Arab national vernacular, comes well after independence – only when states were able to spend significant money on developing mass education (Fishman 1972, 141).

This suggests that colloquial media – cinema, theater, music, and perhaps some printed media – may have played an important role in promoting a nationalist sense of self. Recognizing the importance of the vernacular as a means of conveying nationalist sentiment need not imply that the vernacular identity

evident in the cinema is in any sense opposed to the classicist vernacular emphasized in print media. Rather there are two different levels of nationalism available to Arabic speakers. Although the bulk of analysis has always fallen on classicist identity, recent events such as the Gulf War suggest that localized nationalism is a vital force in the region.²

The availability of dual vernaculars may have actually facilitated the negotiation of an Egyptian national identity vis-à-vis the West. Fishman (1972, 36) notes that nationalism is always in some sense contrastive, and that non-European nationalities have often found it advantageous to define themselves in opposition to the West. This kind of contrastive identity posed unique problems for societies with long-established literary traditions, and hence historical memories of contrastive identities with non-Western societies. Examples of such historically vexed, but non-Western, relationships are Vietnam to China, or Iranian culture to Arab. However, the presence of Western colonial powers, coupled with the need to develop a social organization capable of effective opposition to Western nationalism, made it necessary to submerge traditional civilization rivalries in favor of anti-Westernism. At the same time, though they sought to differentiate themselves clearly from Western colonialism, their own nationalism was a phenomenon of modernity that clearly implied the need to import Western technology. Non-Western nationalisms were forced to walk a thin line between the need to oppose Western political and cultural incursions, and the need to adopt modern technology available only from the West:

Thus, nationalist movement after nationalist movement in Asia [including the Middle East] that has started out as primarily anti-Western in nature has been forced by the course of events to pursue Westernization, in a way that Germans never had to turn to France, nor Czechs to Germans, nor Slovaks to Hungarians, nor Ukrainians to Poles, nor even Russians to the West (Fishman 1972, 36).

Thus Fishman suggests that non-Western societies without the historical weight of inherited literate traditions (particularly African nationalisms) may actually have an advantage in negotiating the contrastive and modernizing functions of nationalism (Fishman 1972, 32).

However, since Fishman wrote his essays on language and nationalism (1972) it has become apparent that the presence of ethnic and tribal conflicts are potentially at least as damaging to the construction of nationalisms as literate traditions. Indeed, Egypt's

development of dual (but not opposed) vernaculars may be a distinct advantage in constructing a national identity. For Egyptian nationalists one pole of identity is purely contrastive – the colloquial vernacular – and another pole of identity – the classicist – can be viewed as the civilizational (and potentially technological) equal to the West.³ The contrastive and modernizing functions of nationalism are kept separate and either can be invoked as the situation demands.

In the case of Egypt, since film communicates in a manner that is both verbal and visual, *both* types of vernacular identity can be invoked in a single work without having to face the problem of an audience not fully commanding written classicist expressions of the national identity. Twin national vernaculars are uniquely well suited to the dual nature of nationalism: on one hand the need to construct a traditionalizing image of authenticity, and on the other hand the need to adapt completely untraditional forms of technology previously associated with the West. Film, with its multidimensional and easily accessible approach to communication (as opposed to print media), may therefore have been a more important means of building a national identity than has previously been recognized.

The Classics

The two most highly regarded films from the early (pre-1950s) Egyptian cinema clearly display this balancing act between an identity founded on traditional authenticity (associated with the colloquial vernacular) and one associated with both the classicist heritage and with technological progress. The two films are *al-'Azima* (Resolution, 1939, directed by Kamal Salim) and *al-Suq al-Soda'* (Black Market, 1945, directed by Kamil al-Telmisani). Both films are often touted as more realistic than other films of the period by virtue of their depiction of traditional (and poor) neighborhoods. The films are usually praised for their attempts to deal with the issue of class, but they also fit comfortably in early Egyptian cinema history in that they show both cultural conservatism (contrastive nationalism founded on a primordial vernacular) and cultural transformation through modern institutions imported from the West (and authenticated by association with the classical heritage).

al-'Azima (Resolution, 1939, directed by Kamal Salim)

Resolution focused on a young man from a traditional neighborhood. Although he comes from a social milieu of traditional small tradesmen (his father is a barber) he has entered the university, and as the film begins, is about to graduate. It is assumed that upon graduation he will marry a girl from his quarter



Fatima Rushdi as Fatima, heroine of *Resolution*, directed by Kamal Salim, 1939.

(her father runs a bakery). The educated man from a traditionalist background clearly evokes both an authentic contrastive identity (the colloquial identity associated with his background) and a progressive identity (symbolized by his university education).

The film makes no direct reference to classicism, and indeed such references are rare in Egyptian films of any period.⁴ However, the university is an inherently classicist milieu because education is, by definition, associated with the classical medium. The film carefully builds an image of the university as an institution rooted in native soil by bracketing the main character with characters who contrast sharply with the authenticating/progressive nature of the protagonist. On one hand the protagonist is contrasted to a fellow student from an aristocratic background: his aristocratic colleague is lazy, effeminate, and mixes foreign words with his Arabic. Later in the film the aristocrat realizes the error of his ways and enters into an alliance with the protagonist. On the other hand, the protagonist is contrasted with a backward butcher from his own neighborhood who is jealous and wants to keep him from marrying his sweetheart.

All in all the film is not strictly a portrayal of lower class society, but a depiction of authenticity transformed into a modern identity without, however, coming too close to European modernity.

al-Suq al-Soda' (*Black Market*, 1945, directed by Kamil al-Telmisani)

This film is about the evils of black marketeering during World War II – somewhat ironic, since this accumulation of illegal capital was the very process that is alleged to have facilitated the expansion of the film industry. *Al-Suq al-Soda'* (*Black Market*, 1945, directed by Kamil al-Telmisani) was released on the eve of the period scornfully dubbed by critics and film



Abd al-Fattah al-Qasari, playing the villain of *Black Market*. Here we see him counting his ill-gotten gains. The film was directed by Kamil al-Telmisani in 1945.

scholars as "the cinema of war profiteers."⁵

In terms of how it portrays social relations, *Black Market* is a carbon copy of *Resolution*. The protagonist is a college-educated man from a traditional neighborhood who wants to marry the daughter of a traditional merchant. The main character is bracketed through a transformation of his opponent in the film – a backward shopkeeper (parallel to the butcher in *Resolution*) who hoards scarce commodities and sells them to the suffering people of his neighborhood for huge profits. As the shopkeeper becomes illegally enriched he starts associating with characters who mix foreign words with their Arabic (parallel to the aristocratic colleague of the protagonist of *Resolution*). Indeed, by the end of the film the shopkeeper himself starts to take on the trappings of a corrupt Westerner; in addition to his having foreign-tinged friends, he wears Western clothes (but a very expensive tuxedo unlike the sober gray suit worn by the protagonist), frequents night clubs, and even brings prostitutes in immodest Western dresses to his traditional neighborhood. Throughout the film the educated protagonist remains the stable symbol of modern, but authentic, identity. *Black Market* ends with the protagonist turning the corrupt shopkeeper in to the authorities and assisting them in apprehending the criminal in a final pitched battle (just as *Resolution* ends with a pitched battle between the protagonist and the backward butcher).

Not-So-Classics

With the exception of the above-mentioned two films there are virtually no prerevolutionary films that consistently receive critical acclaim.⁶ The lack of praise obscures the likelihood that there is in fact a modernizing nationalist ideology common to many films before the 1960s. The following is a brief listing

of some other films that resemble the accepted classics (*Resolution* and *Black Market*) in the way they focus on the construction of a modern national identity. It must be said that none of these films lay out the terms of identity quite as starkly as *Resolution* and *Black Market*. However, neither are they as mindless and culturally compromised as critical opinion often alleges.

Al-Warda al-Bayda (*The White Rose*, 1933, directed by Muhammad Karim):

This was the first film appearance by singer Muhammad Abd al-Wahhab. It is essentially a "star-is-born" film that constructs a tale of musical genius finding its way to the public eye. Of course the film built on Abd al-Wahhab's already immense popularity. The singer plays the orphaned son of an aristocrat who is forced by circumstances to work as a clerk for an aristocratic acquaintance of his deceased father. A contrast is drawn between the honest labors of Abd al-Wahhab and the decadence of the aristocrat's family. Clear reference is made to the educated status of the Abd al-Wahhab character. The singer falls in love with his employer's daughter, but when the affair is discovered the young couple's disparity in class causes a scandal. Abd al-Wahhab must then (he thinks) prove his worthiness by dedicating himself to art. Ultimately he succeeds as an artist, but fails (partly through treachery and partly through the aristocrat's stubborn conservatism) to win over the girl's father. The film constructs an identification between an image of the middle class and the value of art for art's sake. But the essence of Abd al-Wahhab's art is shown as being deeply rooted in both local Egyptian culture and classical Arab culture. This is done by having the singer turn, at the crucial moment in the film when he decides to dedicate himself to art, to three portraits of singers who constitute his musical lineage. One of the singers in the lineage, 'Aduh al-Hamuli, was known for having rediscovered aspects of classical Arabic music – a strong parallel to the ideology of the modern *nahda* (renaissance), which began with a neo-classical literary revival. The second of the singers shown in the portraits, Salama Higazi, was pivotal in developing a musical theater: a step away from neoclassicism toward more modern styles of performance. The third singer, Sayyid Darwish, was known for adapting folk music into his performances. As in *Resolution* and *Black Market*, *The White Rose* brackets the identity of its protagonist between images of conservative authenticity and progressive change; the contrast between the protagonist and the Westernized corruption of his opponents serves to distance Egyptian modernity from the West.

Salama fi Khayr (*Salama Is Fine*, 1937, directed by Niyazi Mustafa):

The film tells the tale of Salama (played by comedian Nagib al-Rihani), an office gofer, who is charged with depositing a large sum of money in his company's bank account. Of course the hapless gofer loses the money, but it is miraculously recovered in the end, exonerating the his character. In the course of the film Salama ends up impersonating the mischievous amir of "Bludistan" (also played by al-Rihani). The Amir wants to remain incognito, and tells Salama that he will demonstrate to him how "appearances are everything": if he, the Amir, dresses up the gofer in the clothes of the king nobody will know the difference. The film is dedicated to the proposition that this is in fact not so – appearances are not everything. *Salama Is Fine* is, of course, comedy, and one that verges at times on cynicism. Salama's main opponent in the film is a school teacher, who is shown as pedantic and rather stupid. The film does, however, draw a pair of modernist distinctions: between those who work and those who don't; between the idle rich and the responsible aristocracy whose "job," Salama finds while impersonating the Amir, is much harder than it looks. In the end everyone gets what they deserve. The real Amir of Bludistan falls in love with the servant of a domineering and idle rich woman. The rich woman mistakes Salama for the real Amir and gets nothing. The school teacher makes a fool of himself in doubting Salama's honesty but is otherwise unharmed. The hard-working owner of Salama's company gets his money back. Salama gets richly rewarded for his honesty in trying to protect the rich man's money. The film ends with a line that plays on the protagonist's name: "*Salama fi khayr wa al-khayr fi salama*" (Salama is fine, and virtue is safe). Middle-class virtue is safe, and the audience is treated to a vision of hard-working people from all classes rewarded, in distinction to the rich (and as usual, foreign-tinged) slackers, who get their comeuppance. *Yahya al-Hubb* (*Long Live Love*, 1938, directed by Muhammad Karim):

This was another Muhammad Abd al-Wahhab vehicle. Like *The White Rose* it is a boy-meets-girl story, but this time the boy gets the girl. There are two notable ideological maneuvers in the film. The first is that even though the protagonist (Abd al-Wahhab again) is from a rich family, he hides his identity by working in a bank as a common clerk in an effort to be accepted by the world on his merits rather than because of his wealth. The second ideological device in *Long Live Love* is that the protagonist's father is both a sheikh (i.e., a scholarly man of religious

learning, complete with turban and wearing a traditional *galabiyya* in contrast to his son's Western suits), and from the countryside. Such a figure as Abd al-Wahhab's father in this film is the quintessential nationalist symbol. As Fishman notes, nationalist ideologies often focus on the most isolated and (theoretically) uncontaminated elements of society as the source of modern language planning, and therefore modern national identity (Fishman 1972, 69). The father figure in *Long Live Love* neatly invokes not only the element of isolation (his country origins), but the element of classical purity (his status as a man of religious learning).

Al-Duktur (The Doctor, 1939, directed by Niyazi Mustafa):

This film replicates the structural features of *Long Live Love*. An honest doctor from the countryside falls in love with the daughter of a family of snobbish aristocrats. The doctor's father is a carbon copy of the sheikhly father of *Long Live Love*. The girl's mother has plans to marry her to a worthless playboy. She goes along reluctantly with her daughter's wish to marry the doctor, but when the aristocrats visit the doctor's village their snobbishness is directly confronted by the doctor's rustic roots. Of course all problems are solved when the daughter falls ill and only the good doctor can save her. The film is an excellent example of how modernist ideology idealizes the rural roots of cultural authenticity (the doctor's father and scenes from the village), promotes a vision of modern technological progress (the doctor's medical expertise), and yet distinguishes the local construction of authenticated modernity from a model of foreign-inspired corruption (the girl's parents who are shocked at the rustic life of the village).

Layla Bint al-Rif (Layla Daughter of the Countryside, 1941, directed by Togo Mizrahi):

Layla is a musical in which we first see the heroine strolling through fields in peasant garb singing. She is not, however, quite the shy peasant girl she appears to be. When her sophisticated cousin from the city, a dashing young doctor, pays the country estate a visit, Layla immediately falls in love with him. He is a wastrel who spends most of his time in Western-style nightclubs rather than tending his medical practice. However, his uncle threatens to cut off his financial support if he does not marry Layla. The marriage takes place and seems a complete mismatch: the peasant Layla and the rather corrupt doctor. She loves him desperately but he ignores her, while the doctor's corrupt (and inevitably Westernized) friend plots to have an affair with the girl. But then the peasant girl shows her true colors. It turns out that though she

adheres to the rustic values of the countryside, she was the beneficiary of a first-rate French education. The ugly duckling turns into a swan, and when the doctor sees his awkward wife bloom he suddenly falls in love with her. But she will have nothing to do with him until he reforms, stops frequenting nightclubs, and takes his medical practice seriously. As in the previously mentioned films the point is not the portrayal of aristocratic lifestyle (an accusation often leveled at early Egyptian cinema by critics), but the transformation of both the aristocracy and the peasantry into a vigorous, authentic, modern Egyptian middle class.

Ghazal al-Banat (Girls' Flirtation, 1948, directed by Anwar Wagdi):

This film shows the startling degree to which mass culture, by 1948, had created a cinematic world independent of any direct concern with social representation. *Girls' Flirtation* is essentially a screwball comedy which, at a glance, is a simple derivative of American screwball comedy.⁷ But there is more to the film than meets the eye. The key to the film is the actors: Layla Murad, Nagib al-Rihani, Yusuf Wahbi, Anwar Wagdi, Muhammad Abd al-Wahhab. These actors do not simply play roles in the film; rather they play, sometimes explicitly, themselves.⁸ The heroine is an aristocratic girl named Layla, daughter of Murad Pasha. She is played by Layla Murad, daughter of Zaki Murad.⁹ In the film Layla is flunking Arabic because she is too involved in singing and dancing. Her father (played by Nagib Sulayman) is outraged, and hires a seedy Arabic teacher who has just been fired from his position in a girls' school. The Arabic teacher is played by Nagib al-Rihani, who is one of the few actors in the film who does not bear a familiar name (his name in the film is Hamam - "pigeon"). His role as a bumbling bureaucrat was, however, quite familiar to the audience.¹⁰ Although Hamam is twice Layla's age, he falls in love with the girl, and she encourages his attentions, not because she loves him, but because she wants to use him to sneak out of the house to meet a sneaky nightclub denizen who is only interested in her for her money. When Hamam discovers this he tries to intervene, but succeeds only in getting thrown out of the nightclub. In desperation he enlists the help of an airline pilot whom he meets in the street. The pilot is Anwar Wagdi, the director of the film, whose name in the film is Wahid. Like Layla Murad's "Layla" roles, Wagdi had repeatedly played similar characters named Wahid. Together the two men save Layla from the clutches of the nightclub rogue, but then Layla and the pilot quickly start falling in love. Hamam makes

Wahid drop them off at a randomly chosen villa, which turns out to be the home of the actor Yusuf Wahbi (playing himself). Wahbi convinces Hamam that if he really loves the girl he should be interested only in her happiness. He tells him this in alternating lines of classical and colloquial speech: "I want her to be happy, even if I must sacrifice my life" (in classical Arabic); "As the 'sons of the country'¹¹ say, 'If your lover is happy then be happy for her.'" This is a perfect authenticating device, invoking both the colloquial vernacular and the classical. Following this Wahbi suddenly says, "Listen, Abd al-Wahhab is beginning his song." They all walk to a door, from behind which the sounds of an orchestra tuning up can be heard. Wahbi opens the door just as the tuning up ends, and they all enter to find Muhammad Abd al-Wahhab (again playing himself) directing a rehearsal of "his latest song" (actually a song written for the film). Following this Hamam relinquishes his wild dreams of marrying the young Layla, and everyone lives happily ever after.

Resolving the story's crisis through the fortuitous insertion of a modern professional (the airline pilot) is a familiar trope in many early films, as is Wahbi's invocation of the dual vernaculars, as is the contrast between the "good characters" and the overly Westernized characters (the denizens of the nightclub). But the film also suggests that by 1948 it already made no sense to think of Egyptian films as a reflection of reality. This film's popularity seems to have been rooted in earlier films as much as anything else. It might be that the real issue by this time is how films play a role in constituting reality, not whether they are rooted in some extracinematic reality.

Just below the surface of *Girls' Flirtation* is a web of links between the actors and their earlier works. Layla Murad had been "discovered" in 1936 by Muhammad Abd al-Wahhab and starred in his third film *Long Live Love*. In the twelve years between *Long Live Love* and *Girls' Flirtation* she had starred in films with both Anwar Wagdi and Yusuf Wahbi. By the time of *Girls' Flirtation* Murad was married to Wagdi. Wahbi had broken into the entertainment business with Nagib al-Rihani (Hamam); Wagdi broke into the entertainment business through Wahbi's Ramsis Troupe. Wahbi had also been a childhood friend of Muhammad Karim, who directed all of Abd al-Wahhab's films and who often employed Nagib Sulayman (Layla's father in the film).

Girls' Flirtation is a fascinating mixture of personal connections and screen personalities; it reverberates with numerous earlier performances which are tied to the construction of a hybrid modern national

vernacular. The success of the film suggests that the nationalist ideology developed through film narratives had become self sustaining, feeding as much (or perhaps more) from cinematic imagery as from direct reference to "social reality."

Cinema in the Popular Press

Ruz al-Yusuf

Not only have films been ignored or deliberately discounted as a source of modernist imagery, but so has the mass circulation press. And yet historically there have been close links between some of the major publishing houses and the arts. For example, Fatima Yusuf, founder of the weekly magazine *Ruz al-Yusuf*, began her public life on the stage with the Ramsis Troupe of Yusuf Wahbi - the same Yusuf Wahbi who later went on to write, direct and star in films, including his cameo role as himself in *Girls' Flirtation* (see above). Not surprisingly, *Ruz al-Yusuf* assiduously reported on the activities of the Ramsis Troupe's members. But Fatima Yusuf also makes it clear that she had a foot in both the world of the popular theatrical arts (which have never been taken seriously as an expression of modern Egyptian culture by Arab or Western academics) and the world of intellectuals who are taken seriously such as poet and critic Abbas Mahmud al-Aqqad (Yusuf 1972, 166-168).

The mass-circulation press provided elaborations - often in formal Arabic which contrasted with the colloquial medium of the stage and screen - on the works and personalities of the cinema. These elaborations tended to reinforce the sorts of relationships depicted on the screen. Thus *Ruz al-Yusuf*, which prided itself on taking radical political stands, especially with regard to the English occupation (Yusuf 1972, 106), could be quite conservative in the way it policed the boundaries of Egyptian identity. For example, the actress Fatma Rushdi, once a Ramsis Troupe colleague of Fatma Yusuf's, was often criticized severely for her allegedly libertine lifestyle. In 1927 the magazine reported how the young Rushdi, then married to the theater director Aziz 'Id, dominated her husband. In the article the couple was alleged to have been in the company of "al-khawaga" (the foreigner) Elie al-Dar'i.¹² 'Id asked his wife for a cigarette and she turned to al-Dar'i and borrowed a pound, then handed it to Id, telling him that she was "off to have lunch with Elie" without her husband. 'Id is then alleged to have burst into tears (*Ruz al-Yusuf* 105 [10 November 1927], 16). The scenario described by this article is consistent with situations involving foreign-tinged characters in numerous films (e.g., *Resolution*, *The White Rose*, *Layla Bint al-Rif* [Layla Daughter of the Countryside, 1941, directed by Togo

Mizrahi]).

Later the censure of Rushdi's behavior became more explicitly tied to her associations with foreigners. In 1933 the magazine carried the following:

Aziz 'Id saw - after how long? - what he should have seen a long time ago: that Fatma Rushdi having his name, even on a marriage document, was something he could not tolerate. And Fatma Rushdi saw that letting Aziz Id hold a document that allowed him to put her in a "house of obedience" (*bayt al-ta'a*) any time he wanted could not be tolerated. Thus the two agreed that divorce was half of religion ("Fatma Rushdi Marries an Englishman," *Ruz al-Yusuf* 298 [30 October 1933], 27).

It was then scathingly reported that Rushdi was about to marry a young Englishman "who works for the most-favored Egyptian government." The article criticizes her for always wanting to deviate from the behavior of the Egyptian people, and claims that she was contemplating marrying one of the enemy at a time when the rest of the nation was trying to organize a boycott of English products. The article then asks, "Will they live in Egypt or in England?" and expresses a preference for England because "there is no doubt that if they live there [in England], even if only for a few months, it will give the English a bad idea of Egypt and of the adventures of some of her actresses who carry on with the first old shoe they meet" (op cit., 27).

Of course Rushdi went on six years later to play the heroine of *Resolution*, a film praised by virtually everybody for its realistic portrayal of the national character. *Resolution* portrays foreign influence as one of the attributes of personality that distinguishes authentic Egyptians from those who have no place in the modern nation. Whether she is playing a role in a film, or being portrayed by others (in what could conceivably have been a personal vendetta between her and members of the *Ruz al-Yusuf* staff rather than the strict reporting of facts), the structure of the representations is the same: Egyptian is contrasted to Western, and the roots of being Egyptian lie in a modern construction of a past rendered in both vernacular and classicist terms.

Officially *Ruz al-Yusuf* was concerned strictly with "high art" in the classical medium. In her memoirs Fatma Yusuf criticizes Yusuf Wahbi for having made the decision, she alleges, to "seek the level of the masses" by producing plays in colloquial Arabic (Yusuf 1972, 88). And yet in practice *Ruz al-Yusuf* reported enthusiastically on artists who worked in a

primarily colloquial medium (*Ruz al-Yusuf* 106 [17 November 1927], 21)¹³ and works of art that promoted the idea that the roots of modern nationalism lay in rural culture. For example, the first Egyptian feature film, *Layla*, received an extensive write-up in *Ruz al-Yusuf* (106 [17 November 1927], 24-25). The film was silent, and therefore not an instance of verbal or written vernacular expression. Its story, however, centered on a country girl in tribal upper Egypt. The film began with an educated urban landowner, Ra'uf Bey, visiting his estate and falling in love with a beautiful "bedouin" (but obviously not in the sense of Arabian bedouin, since the tribe obviously lives in the Nile Valley) girl named Salma, whom the article describes as a child of nature, "pure of spirit," who enjoys wandering among the trees. Ra'uf makes overtures to her, but she is shy and wild and runs away from him, never to be forgotten by the man from the city. Then the film shifts to a later time to tell the story of Layla, another bedouin girl from the area. Layla is in love with a noble bedouin man from her tribe named Ahmad, and he with her. It is assumed they will eventually marry.

Into the village comes a Brazilian scientist named al-Kabaleri (Cavalier) de Fernandez. He has come with his niece to study the paranoiac ruins. Ahmad acts as their guide. The Brazilian woman makes fun of the savage bedouin, but Ahmad give a spirited defense of the noble customs of his people. She begins to fall in love with him. When Layla is accosted by an evil man from their tribe (shades of the evil counterpoint to folk authenticity in both *Resolution* and *Black Market*) Ahmad comes to her rescue and gives him a sound drubbing. His manliness and courage make the Brazilian woman fall in love with Ahmad even more.

Ahmad's love for Layla seems unshakable, and one night she gives herself to him, assuming that they will shortly be married. Unfortunately Ahmad then becomes captivated by the allure of the sophisticated Brazilian woman. He runs off to the city with her, and eventually the couple even leave Egypt (a classic statement of the idea that Westernization represented by the woman, as opposed to the scientific advance represented by the Brazilian scientist, is dangerous and should be avoided).

Layla is left to suffer the consequences of her night with Ahmad: she is pregnant. When her pregnancy starts to show she is shunned by her tribe. The only person who offers her help is Salma, the woman Fu'ad Bey from the city had fallen in love with at the beginning of the film. But Layla can't stand her shame, and eventually she steals away in the night to go to the city so she can search for Ahmad. She

becomes ill in Cairo and finally collapses in the street. Fortunately, she collapses in front of Fu'ad Bey, who is strongly reminded by the sight of Layla of his romantic attachment to the bedouin woman Salma. He takes Layla in, and the baby is born.

In the initially released version of the film (described in *Ruz al-Yusuf* 106 [17 November 1927]) Layla dies in childbirth. But within a week a new version of the film was released with a happy ending: Fu'ad Bey gets a doctor, who cures Layla (*Ruz al-Yusuf* 107 [24 November 1927], 16).¹⁴

Thus even though the idiom of *Ruz al-Yusuf* was, by its own standards, classical, the events described in the publication could still be linked to images of local custom such as the fanciful portrayal of bedouin in *Layla* or the values of female modesty allegedly so brazenly contravened by Rushdi. The idiom of films is primarily vernacular. This is true of *Layla* even though the film was silent, because of *Layla's* focus on images of primordial cultural purity.¹⁵ Later films also made reference to the role of classicism in modern society as a link between the modern education system and the classical heritage (perhaps *Layla* did as well, although one cannot tell for certain from *Ruz al-Yusuf's* brief summary of the plot). Print and visual media complement each other, and neither are divorced from the social construction of a modern Egyptian identity as is often alleged of the cinema.

Dar al-Hilal

Ruz al-Yusuf was not the only large publishing house with a strong interest in the popular arts. The Dar al-Hilal publishing house, founded by the Lebanese emigrant George Zaydan, also followed the cinema, theater, and popular music closely. By the 1930s all of Dar al-Hilal's publications were illustrated with both photographs and drawings, unlike *Ruz al-Yusuf*, which relied entirely on drawings (indeed, *Ruz al-Yusuf's* caricatures became its trademark). Dar al-Hilal's use of illustrative material perhaps gave it a natural tendency to construct its social imagery from both the vernacular and the classicist traditions. Like the cinema, the magazines were not restricted to communicating strictly through words; illustrations could add nuance to texts, especially in a context where the audience might not be comfortable with a strictly classical format.

The manner in which Dar al-Hilal incorporated popular culture into its publications differed from that of *Ruz al-Yusuf*. *Ruz al-Yusuf* took an ostensibly highbrow line on culture, but in practice reported on a wide variety of cultural production. Dar al-Hilal's strategy was to separate its classicist publication, the flagship magazine *Al-Hilal* (1892-present), strictly from

its popular publications. *Al-Hilal* was conceived as a "scientific, historical, and literary" journal (al-Tamawi 1992, 8), and though Zaydan was a Christian, his magazine took a strong interest in promoting classical Islamic civilization as the heritage of all Arabic-speaking people. Al-Tamawi (1992, 164) suggests that if the magazine had a focus on a localized construction of Egyptian nationalism it was centered on pharaonic civilization. There was scarcely any mention of Egyptian folk culture until the 1960s, when the regime made a high-culture interest in peasant society more fashionable. For example, *Al-Hilal* never even wrote about as popular a figure as Sayyid Darwish¹⁶ until the 1960s, by which time he had been thoroughly canonized (al-Tamawi 1992, 179). Previously the policy of *Al-Hilal* on music was to take a severe neoclassicist line (Tahani 1933, 217; al-Tamawi 1992, 174-181). On the theater al-Tamawi indicates that *Al-Hilal* was more active, but also resolutely highbrow, hence predominantly classicist (al-Tamawi 1992, 184-192).

The establishment of the cinema seems to have been so far afield of *Al-Hilal's* high-culture mission that Dar al-Hilal saw fit to issue completely new



Nagib al-Rihani as Kishkish and Ali al-Kassar as al-Barbari in *Al-Ithnayn* no. 10. The caption reads al-Kassar: Why does the ministry want to ban pictures of women in bathing suits? Kishkish: because the newspapers are putting the cinema out of business!

publications to address the phenomenon. Even the illustrated *al-Musawwar* (1924-present) was insufficient to cover the new art form, thus entirely new magazines were founded to specialize partly or wholly in cinema (al-Tamawi 1992, 210). The Dar al-Hilal publications most directly concerned with the popular arts were the following: *Al-Dunya al-Musawwara* (1929-1931), *Al-Ithnayn* (1934-1960), and *Al-Kawakib* (1932-34; 1949-present).

Dar al-Hilal's policy of keeping its classicist publication separate from its popular magazines perhaps gave the lowbrow publications greater license to experiment in colloquial representation. *Al-Ithnayn*, for example, featured a great deal of colloquial material – not in the articles themselves, which were generally classical, but in numerous photos and cartoons, and the occasional colloquial poem. Colloquial material often was accompanied by illustrations, even to the point that the colloquialism was more in the pictures than in the words. For example, a cartoon titled "Fi al-Mulid" (*Al-Ithnayn* 2 [25 June, 1934], 23) showed an Azhari sheikh named al-Taftazani admonishing crowds at the *mulid al-nabi* (birthday of the Prophet Muhammad). He tells them that their folk practices are degrading a respectable Islamic practice. The accompanying drawings,



Nagib al-Rihani as "Kishkish Bey" on the cover of *Al-Ithnayn* no. 1

however, show crowds reveling in dancing, snake charming, making trained monkeys do tricks, selling traditional *arayis al-mulid* (dolls made of sugar), and generally having a good time. The colloquially referenced visual material swamps the classical writing of the sheikh, showing him as a prudish spoilsport rather than a righteous defender of the faith.

The tendency to mock Azharis was common at the time (see, for example *Al-Ithnayn* 8 [6 August, 1934]: 26-27¹⁷; al-Tunisi 1974 [circa 1936], 20-22¹⁸), but such derision was never an attack on religion, but rather an attempt to displace the focus on classical civilization from the institution of al-Azhar to the institution of the universities. While Dar al-Hilal's popular magazine *Al-Ithnayn* was making fun of sheikhs, Dar al-Hilal's *Al-Hilal* was featuring sheikhs writing on historical and linguistic topics, but in a modernized framework side-by-side with scientists, archaeologists, and artists.

Some of *Al-Ithnayn*'s colloquial material was directly associated with film personalities, such as a series of cartoons showing two sheikhs (i.e., two bearded men in *galabiyya* and turbans) making wry commentary on modern life (*Al-Ithnayn* 6 [23 July 1934], 5; 7 [30 July 1934], 15; 8 [6 August 1934], 26-27; 10 [20 July 1934], 5). The two were well known

from film, the stage, and radio. They were Nagib al-Rihani playing a character known as Kishkish Bey, and Ali al-Kassar as a Nubian known as "al-Barbari" (the black African).¹⁹ In this case the magazine simply replicated in print characters who already existed in other media.

In its first year *Al-Ithnayn* framed the contents of the magazine between certain patterned images. The cover often (but not always) featured drawings of folkloric personalities, sometimes recognizable characters such as Kishkish Bey (*Al-Ithnayn* 1 [18 June 1934]), but more often idealized images of the vernacular personality. For example, a gypsy woman (*Al-Ithnayn* 2 [25 June 1934]), a seller of *araqsus*, a drink made from licorice root (*Al-Ithnayn* 4 [9 July 1934]), men playing the *rababa* and *mizmar* (folkloric instruments; *Al-Ithnayn* 11 [27 August 1934]), or a *baladi* woman selling lottery tickets (*Al-Ithnayn* 13 [10 September 1934]).

The inside cover of the magazine was perfectly consistent: it always featured caricatures of recognizable society figures. It was as if the magazine wanted to give the impression of a primordial vernacular Egyptian on one side of the coin, and the modernized variant of the vernacular personality on the other side of the coin. Examples of these caricatures include Badi'a Masabni (a nightclub performer and owner; *Al-Ithnayn* 1 [18 June 1934], 2), Bahiga Hafiz (heroine of director Muhammad Karim's first film *Zaynab*; *Al-Ithnayn* 2 [25 June 1934], 2), George Abyad (a prominent theater director; *Al-Ithnayn* 3 [2 July 1934], 2), and actor Yusuf Wahbi (*Al-Ithnayn* 4 [9 July 1934], 2).

The back cover of the magazine always sported a Western actress: Rosemary Ames (*Al-Ithnayn* 1 [18 June 1934]), Greta Garbo (*Al-Ithnayn* 2 [25 June 1934]), Evelyn Venable (*Al-Ithnayn* 3 [2 July 1934]), and Toby Wing (*Al-Ithnayn* 4 [9 July 1934]). On the inside back cover it was an advertisement, usually for a Western product (although as time went by the tendency was more toward Westernized institutions such as banks). For example, "Pompeia Lotion" (skin cream; *Al-Ithnayn* 1 [18 June 1934], 51), Liz Arden sunscreen (*Al-Ithnayn* 4 [9 July 1934], 51). But from after the magazine's fifth issue it was more likely to be advertisements for Egyptian companies such as Tal'at Harb's Bank Misr (*Al-Ithnayn* 5 [16 July 1934], 51). The change was likely due to popular pressure to boycott British goods (see above, the description of *Ruz al-Yusuf*'s severe criticism of Fatma Rushdi for marrying an Englishman during the boycott; see also Karim 1972, 198-199).²⁰

The effect of framing the magazine between these



Toby Wing, a member of Busby Berkeley's troupe, on the back of *Al-Ithnayn* no. 4

kinds of images – folkloric Egyptian and modern Egyptian on one end, and European on the other – was to situate the contents of the publication in very much the same framework as many of the films described above. The magazine starts out rooted in symbols of Egyptian authenticity and ends with images of Western glamour (the starlets) and Western technique (the products). The allure of the starlets was tempered somewhat by the negative moral context in which Westerners were usually put in the magazine. Some examples are a poem by Abu Buthayna titled "Effendi, Appearances Don't Matter" (*Al-Ithnayn* 3 [2 July 1934], 31), in which young men are warned not to be too Europeanized, and "At His Wife's Grave," a story signed by the (presumably) pen name "Abu Shabat," in which an Egyptian man is driven to madness by the infidelity of his European wife (*Al-Ithnayn* 14 [17 September 1934], 30-32).²¹

Overall Dar al-Hilal magazines, especially in tandem with their classicist cousin *Al-Hilal*, make an excellent complement to the sort of vernacular-based modern identity being promoted in the cinema. The accessibility of such material in both print and film form suggests that there were manifestations of Egyptian nationalism other than those produced strictly in the classical medium and promoting a classicist ideal. While one cannot ignore the phenomenon of nationalist sentiment at the level of the entire Arabic speaking world, it is perhaps an even greater mistake to ignore the ways in which the larger nationalism based on shared cultural heritage has historically been



Cover of *Al-Ithnayn* no. 6. Caption reads "beauty of today and beauty of the past."

integrated with local-level national identity.

Conclusion: Future Research

It is usually assumed that the character of the public-sector cinema (1964-1971) differs markedly from that of earlier Egyptian cinema. However, the directors who flourished during the public-sector period were mostly directors trained under the conditions of commercial cinema.²² The commercial cinema itself may have played a greater role in constructing modern national ideology, as has been suggested here. It may therefore be useful to revalue films of the public-sector period in light of its continuity with previous cinema rather than as a period of artistic independence opposed to degraded commercialism (or a disastrous imposition of state control on a flourishing industry, as critics of the public sector would have it).

The economic changes in the way films were produced during the public-sector period is, of course, a topic unto itself. A detailed comparison between the 1960s and earlier periods of film production might shed light on whether the public sector was entirely a creature of ideology, or whether there might not have been an economic rationale for putting film production under the direction of the state.²³

A parallel issue to the establishment of public-sector film production is the founding of the Higher Cinema Institute. The establishment of the institute may prove to be related to changes in the way modernity, particularly as embodied in the educated middle class, came to be portrayed after the 1960s. It was after the 1960s that most of the new directors were trained in the institute; it was also at this time that many films started to effectively efface the image of a successful modern middle class. Were filmmakers simply responding to economic and social conditions as they saw them, or was some element of their vision planted in their training?

Another interesting aspect of the media is the way the audience understands these phenomena. Is the ideology constructed in the media effectively received by the audience? What types of consumers are affected by which sorts of media?

In conclusion, it is impossible to pretend that the social conditions of modern Egypt are not conditioned by the various forms of media, including film. It is no longer tenable to dismiss films as "not reflective of social reality"; since at least the 1930s films have in fact been an important element of how social reality is constructed. The Egyptian cinema is, therefore, a subject eminently worthy of our analysis.

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Appendix

Selected list of films exhibiting nationalist/modernist themes.

Lau Kunt Ghani (If I Were Rich, 1942, directed by Henry Barakat):

Baladi barber inherits a fortune, moves to Zamalek, proceeds to land himself in all manner of trouble due to his inexperience with corrupt Westernized aspects of Cairo; rescued in the end by an aristocrat who poses as a bureaucrat working for the Egyptian railway company.

Kidb fi Kidb (Lies Upon Lies, 1944, directed by Togo Mizrahi):

Rich kid living wild life in Cairo lands himself in trouble by lying to his uncle (who lives in the countryside) about the "responsible" life he's living in the big city; fabric of lies comes unraveled when uncle comes to visit; son (and other characters) has to redeem himself by reforming, becoming a valued office employee.

Ismail Yasin fi al- (series of films made in the 1950s starring comedian Ismail Yasin): Lowbrow comedies designed to popularize institutions recently taken by the Egyptian state (mostly military) from the British; comedy works through juxtaposition of social types, e.g., one character from the "popular quarters," one from the middle class, one with visions of aristocratic grandeur; eventually everyone gets molded into a more or less smoothly running institution.

Ismail Yasin fil-Gaysh (Ismail Yasin in the Army, 1955, directed by Fatin Abd al-Wahhab)

... *fil-Ustul* (... in the Navy, 1957, Fatin Abd al-Wahhab)

... *Bulis Harbiff* (... Military Policeman, 1958, Fatin Abd al-Wahhab)

... *Bulis Sirriff* (... Secret Policeman, 1959, Fatin Abd al-Wahhab)

... *fil-Bulisff* (... in the Police, 1956, Fatin Abd al-Wahhab)

.. *fil-Gayshff* (... in the Army, 1955, Fatin Abd al-Wahhab)

... *fil-Tayranff* (... in the Air Force, 1959, Fatin Abd al-Wahhab)

Fagr (1955, directed by Atif Salim):

Melodrama about love affair between son and daughter

of two civil servants in a village; one railroad track switchman, the other a postman; postman dies when his foot gets caught in the track, switchman refuses to release him or train will derail killing hundreds; love affair blown to smithereens until son of the deceased postman sees the switchman do the same thing when his own daughter is caught in the track (but this time the train stops in time and they live happily ever after).

Farid Shauqi series

The action film equivalent to Ismail Yasin's "Ismail Yasin in ..." comedy series. Shauqi often plays a tough soldier (or more often sailor) guarding society against various dangers.

Rasif Nimra Khamsa (Pier Number Five, 1956, directed by Niyazi Mustafa)

al-Gasus (The Spy, 1964, Niyazi Mustafa)

Bur Said (Port Said, 1957, Izz al-Din Zulfikar)

a' al-Karawan (Call of the Curlew, 1959, directed by Henry Barakat)

A classic; love/hate relationship with modernity told through story of a pair of sisters uprooted by the backwardness of their village (their father gets killed in a feud), forced to work as maids; one sister works for a civil servant who seduces her, the other for a kind civil servant; seduced sister gets killed by male relative, other sister seeks revenge, gets herself hired by seducer, but falls in love with him despite herself; her country purity conquers his Westernized corruption: he promises to marry her; her male relatives catch up with her, shoot at her but kill him instead.

Ibn al-Nil (Son of the Nile, 1951, Yusuf Shahin):

Village boy runs away to the city, falls prey to Westernized corruption, gets framed for crime he didn't commit, gets out of prison and returns to village during flood, rescues son from the raging torrents.

Nisa' bila Rigal (Women without Men, 1953, Yusuf Shahin):

Honest politician has fight with wife's Westernized family, after which they flee to his overly strict man-hating family; wife can't take it, they separate; politician falls in love with his cousin, who works in his campaign, but their love foiled in the end when wife returns and convinces him she still loves him (and presents him a son he didn't know he had); but cousin seems likely to find happiness with progressive doctor who had been wooing her throughout the film.

Al-Usta Hasan

(Foreman Hasan, 1953, Salah Abu Sayf): The bright lights of Zamalek lure low-class Hasan from Bulaq; very neat confrontation between vernacular identity and Western corruption.



Shabab Imra'a (A Woman's Youth, 1956, Salah Abu Sayf):

The fatal attraction comes from an uneducated older woman, and the target is a young man from the countryside trying to get an education; he escapes her clutches, she dies a horrible death, he marries a much more appropriate middle-class girl.

Bidaya wa Nihaya (A Beginning and an End, 1960, Salah Abu Sayf):

A middle class family struggling to stay that way when their father dies; one son dives into corruption, one son becomes a school teacher but can't make enough to support the family in the style to which they're accustomed, daughter forced into prostitution, youngest son has delusions of grandeur (involving a mad impulse to marry the Westernized daughter of an aristocratic acquaintance of his deceased father) which ultimately bring disaster on them all.

Endnotes

1. This aspect of national vernaculars seems to be common to all nationalisms imposed on literate societies of long standing. As Fishman (1972, 32) puts it, "the great indigenous ethno-religious traditions of Buddhism, Confucianism, Shintoism, and Islam seems, thus far, to have been too omnipotent and omnipresent to be innovatively reformulated for new nationalist purposes. Rather, they seem to have been put to most active use by early nationalists primarily for the sake of their large-scale integrative potentials."

2. The Gulf war was an opposition of local nationalisms that left the overarching sense of shared classical identity largely intact. Whereas I have portrayed the pan-Arab nationalist glass as half empty (i.e., the shared classical heritage was not enough to keep rival Arab polities from developing enough national sentiment to propel them into a ruinous war), others see the glass as half full. As Douglas and Malti-Douglas put it, "The frequent ineffectiveness of the Arab League and the political disunity of the Arab world, so cruelly exposed in the Gulf War, tend to obscure, from Western eyes, the essential cultural unity of the region" (Douglas and Malti-Douglas 1994, 222).

3. The split between a contrastive local identity and a modernizable pan-Arab identity that draws on the Arab/Islamic heritage has historically been the most common formula for nationalism in Egypt. Islamicists, of course, do not necessarily hew to this line. However, Islamicist opposition is not so much against modernizing the classical

heritage as it is against the development of local national identities. Islamicists, in other words, are making the classical heritage serve both the contrastive function of nationalism and the modernizing function.

4. See, however, *Ja'aluni Mujriman* (They Made Me a Criminal, 1954, directed by Atif Salim) in which the narrative develops an image of two forces for the betterment of society: a shaykh who befriends a wayward young orphan, and the state reform school where the orphan is ultimately raised. There have also, of course, always been a handful of films set in medieval classical Arabic times. From the early period films of this type include *Widad* (1936, Fritz Kramp), *Lashin* (1936, Fritz Kramp), and *Dinanir* (1940, Ahmad Badr Khan).

5. Armes (1991, 31, quoting Farid 1973) describes this phase as having lasted until the Free Officers Revolution in 1952 without, however, going into any detail about what qualitative changes in the conditions of film production justify singling out this period as unique in Egyptian film history. The implication of the phrase "cinema of war profiteers" implies that individuals were using the cinema to launder money earned by illegitimate means, and perhaps that the cinema suddenly became more profitable than it had been previously. One might hypothesize that the sudden availability of raw film stock and other relevant materials after a period of wartime scarcity radically changed the economics of the industry. But how were conditions of production different in 1958 – six years after the "war profiteers" period was alleged to have ended – than in 1948? Why would investing in the film industry have been a means of laundering ill-gotten gains in 1948, but not in 1958? Such questions will require further research.

6. Currently popular opinion on early cinema runs nearly opposite to that of the critics. It is not uncommon to hear variants of the notion that early cinema "expresses the character of the Egyptian people" far better than later films. However, there is also a tendency for people to lump all black-and-white films together as "old films," thus one can never discount the possibility that nostalgia for early cinema is actually nostalgia for a full 40 years of Egyptian films (1930 to 1970, after which most films were made in color). Occasionally people express a definite stance for or against the public sector, leaving no doubt that what they mean by "old films" is pre-1960s films. The possibility that many people are unsure of a distinction between public-sector films and pre-public-sector films supports my contention that the real historical divide in Egyptian cinema is the 1970s rather than the advent of the public sector, but with the caveat that the distinction people are making may in fact simply be between black-and-white and color films.

7. "Screwball" comedy is fast-paced, employs much word play, and tends to resolve problems raised in the narrative in a glib manner that sometimes verges on cynicism. Prominent American examples of the genre include *His Girl Friday* (Howard Hawks), and *It Happened One Night* (Frank Capra), which was done in an Egyptian version: *Layla Bint al-Aghniya'* (Layla Daughter of the Rich, 1946, Anwar Wagdi).

8. Girls' Flirtation was not the first film that did this. See *Laylat al-Gum'a* (Friday Night, 1945, directed by Kamal Salim of *Resolution* fame).

9. The role was familiar, as Layla Murad had played characters named Layla in a number of films. See *Layla Bint Madaris* (Layla Daughter of Schools, 1941, Togo Mizrahi), *Layla* (1942, Togo Mizrahi), *Layla fi al-Zalam* (Layla in the Dark, 1944, Togo Mizrahi), *Layla Bint al-Fuqara'* (Layla Daughter of the Poor, 1945, Anwar Wagdi), *Layla Bint al-Aghniya'* (Layla Daughter of the Rich, 1946, Anwar Wagdi).

10. See, for example, *Salama fi Khayr* (Salama is Fine, 1937, directed by Niyazi Mustafa), *Si 'Umar* (Mr. 'Umar, 1941, directed by Niyazi Mustafa), *Abu Halmus* (1947, directed by Ibrahim Hilmi).

11. *Wilad al-balad* (coll. variant of *awlad al-balad*, sons of the country), is a term often used in contrast to both educated Egyptians and foreigners. See al-Messiri (1978).

12. *Khawaga* generally refers to "resident aliens," a category which sometimes included Egyptian Jews (probably what al-Dar'i was). The word carries somewhat the same connotation as the Mexican "gringo," i.e., a hint of condescension.

13. The article was a profile of a singer named al-Shaykh Hamid Mursi, who started out singing in saints' festivals (a quintessentially colloquial setting) before he was discovered by theater director George Abyad.

14. The article claims that the original ending was dictated by the ministry of interior, which insisted that since Layla had sinned she must be punished. The change was said to have been at the urging of the American studio Paramount, which was interested in distributing the film abroad but thought it would do better with a happy ending. No explanation is given as to how an American studio managed to overrule the ministry of interior, and no further information is given about whether Paramount actually distributed the film.

15. It is, however, interesting that the symbol of cultural authenticity chosen for the film was bedouin of the desert rather than peasants. This underscores the fact that what we are dealing with in nationalist discourse are always ideological constructions of authenticity. The issue of whether these images correspond to a social reality is secondary.

16. Sayyid Darwish was known for his popular anthems composed during the 1919 revolution. He was also an important figure in developing the musical theater, and was known for going farther than other composers in drawing inspiration from the folk tradition rather than from classical Arabic music.

17. The title of the feature was "Qanun al-Istihmam" (The Law of Bathing). "Qanun" was a tongue-in-cheek list of "laws" that Egyptians should follow when at the beach, which included such advice as not bringing along chaperones and never behaving modestly. In effect the article pointed out all the things one should *not* do at the beach, but in a light-hearted way. At the center of the drawing, which depicted scandalously Europeanized men and women in skimpy bathing suits, was an Azhari sheikh in turban, *galabiya*, and long beard. Again, the effect is to make the sheikh look prudish and out of step with the times.

18. This was the "Camp Caesar Maqama," a short story in a medieval rhymed prose genre about the hilarious and scandalous visit of a pair of Azhari sheikhs to an Alexandria beach.

19. Or "the barbarian" – in context the term carries negative connotations. Pierre Cachia translates al-Kassar's nickname as "the Berberine" (al-Hakim 1964, 191). There was, however, nothing Berber about al-Kassar. The actor and the character he portrayed were Nubian.

20. The passage describes the problems Karim had in opening his third film, *The White Rose*, at the height of the boycott. Students, he says, were in the habit of placing stinkbombs in theaters that did not observe the boycott. *The White Rose*, however, became a nationalist cause. Egyptian businessmen including Fikri Abaza (who became editor of the Dar al-Hilal publication *Al-Musawwar*) mounted a campaign to buy a theater, in which Karim's film was shown. Eventually it was decided that seeing the film was a greater patriotic virtue than the boycott, and it was shown in foreign-owned theaters.

21. The story is, however, followed by an account of Umm Kalthum's first trip to Europe (*Al-Ithnayn* 14 [17 September

1934], 33). As in many non-Western nationalist cultural productions, the magazine had to perform a delicate balancing act between both distancing itself from Europe and justifying the state's dependence on it.

22. Only one director who began working during the 1964-1970 period received significant critical acclaim. He is Husayn Kamal (for his *Al-Bostagi* [The Postman, 1968]). It should, however, be noted that although the majority of public sector-production took place between 1964 and 1970, there was some public-sector activity both before and after the period. Two other highly acclaimed directors might be plausibly claimed as products of the public sector, although their first films fall slightly outside the 1963-1970 period being used for comparison with the postwar period. They are: Shadi Abd al-Salam (*Al-Mumiya* [The Mummy], produced in 1969 but not released in Egypt until 1975), and Said Marzuq (*Zaujati wa-l-Kalb* [My Wife and the Dog], released in 1971).

23. Robert Vitalis of Clark University is currently engaged in research related to this topic.

EGYPTIAN ANTIQUITIES PROJECT REPORT

My previous report talked about two of our projects in Cycle One, our first round of projects. As time progresses and we are able to turn our attention to other projects, the many facets of our conservation strategy and efforts are becoming more visible. In historic Cairo, at the pilot project at the Zawiya Farag Ibn Barquq Mosque, we have finished the photodocumentation and architectural drawings, plans and elevations so that we now have full documentation of existing conditions.

The quality of the work, carried out by Cairo based individuals, has been superb. Based on the drawings, we are now having prepared specifications for actual physical conservation of the monument by the Center for Conservation and Preservation of Islamic Architectural Heritage. Its director is Dr. Saleh Lamei, and he and his team executed the very fine drawings at Ibn Barquq. To that end two specialized conservators, one in stone, and one in wood, will arrive soon to implement the other aspects of conservation. When these recommendations are prepared, we will go to tender with local firms for the actual work on the monument. Many of the analyses will be a standard for use in all monuments in Historic Cairo, including the adjacent Mosque of Saleh Tala'i and the Bab Zuwayia. These two latter monuments are part of our area conservation and are now being documented photographically.

The ARCE Field School, planned in Egypt for the summer of 1995 to train Supreme Council of Antiquities inspectors in the latest techniques of recording, excavation and conservation has moved into full implementation status with the appointment of Diana C. Patch as Director. She will bring to Cairo a staff of U.S. supervisors who will team with the SCA archaeologists who participated in last summer's US field schools.

Requests have been sent out for candidates for a manuscript feasibility study in Egypt. The responses are under evaluation.

In late October at a major conference, in Arizona on the Valley of the Kings, Mark Easton announced a request for proposal for a feasibility study to protect the tombs in the Valley from damage. These proposals are under evaluation with an award expected in mid-March. EAP Project Director, Chip Vincent and Technical Director Bill Remsen, visited Luxor after two fall floods to observe the effects first-hand of the major events.

While in Luxor, they spent time with Chicago House staff and discussed the conservation of stone fragments for the top register of the panels of the hall at the temple of Luxor. These fragments, from the scenes of the festival of Opet, were constructed during the reign of Tutankhamoun. The conservation and removal of salts from these blocks will be a pilot project for the treatment of salt-laden stone material from all over Egypt. Chicago House will conduct this project as a sub-grantee to the Egyptian Antiquities Project.

In September, Chip Vincent accompanied fellow college hockey teammate and current US Senator John Kerry on a visit to these sites in Luxor.

Discussions are underway with Southern Methodist University regarding the survey, evaluation, recording and conservation of prehistoric sites in central Sinai threatened by reclamation and irrigation projects. Their team will be in the field starting in March, 1996.

As part of our cultural resource management approach, we will be sending SCA museum staff to the USA for training starting in the summer of 1995. Bids have been sought and received and an award is expected shortly.

We are seeking ground water specialists to help us in our search for solutions to the high water table in both Historic and Roman Cairo. When a suitable candidate is selected, we will begin specific investigations.

A general request for proposal for conservation projects has been advertised and distributed widely in Egypt and the USA. We have received good range of comprehensive proposals that, after the selection and approval process, will result in further EAP projects as part of Cycle Two.

We have been very pleased to have with us Mr. Alaa El-Habashi as a Technical Adjunct Research Intern. He join us with a BS and MA in architecture from Alexandria University and a MA in Historic preservation from University of Pennsylvania.

We are going through an exciting, wonderful period of project implementation, with excellent cooperation and support for the Supreme Council of Antiquities. Projects are starting, activity is bubbling all around us. We are beginning to make a difference.

Robert "Chip" Vincent

PRELIMINARY ARCHITECTURAL CONSERVATION BY THE EGYPTIAN ANTIQUITIES PROJECT

By William C. S. Remsen, AIA, EAP
Technical Director

The conservation of the small Mosque and Zawiya Sabil of Farag Ibn Barquq, c. 1408, in Cairo illustrates the initial activities of a professional conservation project. The first steps have been to record the existing conditions with architectural drawings showing plans, sections, elevations and details. The content and style of the drawings follows the Historic American Building Survey/Historic American Engineering Record (HABS/HAER) formats established by the US National Park Service. The information for the drawings was collected by hand measurements and traditional optical surveying instruments. The building was covered with scaffolding to permit complete access. The drawings were created in AutoCad Release 12 for Windows. Large drawings were printed on a Hewlett Packard pen plotter and the files were stored on a 8 mm digital tapes as well as on 3.5" diskettes after compression. The EAP hopes to be able to store and distribute the drawings and other information on CD's once the necessary equipment is in place.

Black and white and color slide documentation photography was also performed following HABS/HAER and EAP guidelines, although 35 mm rather than medium or large format cameras were used. Scaffolding and electric lights were used to achieve the optimal images.

Rising capillary damp and related salt efflorescence are two of the main problems facing most historic buildings in Cairo. Moisture levels of various building materials were measured with a Protimeter Mini III moisture meter and a David White Tramex Moisture Encounter meter. The latter meter has rubber-covered electrodes which can be placed on the most sensitive surface without the damage produced by standard electrodes. Concentrations of water were easily determined, identifying problems areas. Organic materials in particular are especially sensitive to small changes in moisture level, since fungal and other damaging biological activity can occur with very small increases in moisture levels. The presence of nitrate and chloride salts was determined in the field with the Protimeter Salts Detector and Analysis Kit. More detailed materials tests will be performed in local laboratories.

Detailed analysis and investigations have determined the major problems of the building and permitted the writing of the preliminary Scope of Work. The EAP's philosophical approach to architectural conservation follows the Secretary of the US Department of the Interior's Standards of Historic Preservation, the Venice Charter and other well established international conventions.

The Scope of Work will be expanded into full complete conservation Specifications following the 16 Divisions of the Construction Specification Institute (CSI) MASTERFORMAT system. This system, used by the US Government and the American and Canadian construction industry, organizes all materials and activities of a construction project in a standard format. Specializes consulting conservation experts will produce certain sections of the Specifications. The complete Specifications, with text, illustrations and product information from manufacturers, will be produced in English and Arabic. The Specifications will be used to bid out the actual conservation work. The Specifications also will serve as high quality paradigms for architectural conservation in Egypt and the region.

REPORT ON THE UNIVERSITY OF ARIZONA INTERNATIONAL CONFERENCE ON THE VALLEY OF THE KINGS

by **Richard H. Wilkinson**

The University of Arizona International Conference on the Valley of the Kings, hosted by the University of Arizona Egyptian Expedition, October 29-31, 1994, was a truly international event with over 260 people attending from over a dozen countries on six continents, including Switzerland, Belgium, Italy, Egypt, Brazil, Australia and Japan.

Occurring four years after the first-ever conference on the Royal Valley which was organized by Nicholas Reeves for the Earl of Carnarvon at Highclere Castle in June, 1990, the Arizona conference was intended to provide a forum for the presentation of recent research and discoveries as well as developments in the interpretation and conservation of the monuments of the royal valley.

The conference thus brought together most of the Egyptologists working in this area to share information and to discuss important current issues. Unfortunately, Dr. Mohammed Nur El-Din, the head of the Egyptian Supreme Council of Antiquities, was not able to attend as planned, but the conference was opened on Sunday, October 30 by Organizer Richard Wilkinson, ARCE Vice President Charles Smith and Executive Director Terry Walz, following a welcoming champagne reception at the University of Arizona Museum of Art on the previous evening.

The following papers on various aspects of the art, archaeology and conservation of the royal valley were read during the sessions conducted throughout Sunday and Monday morning:

Erik Hornung, University of Basel: "Studies on the Decoration of Seti I"

Edwin C. Brock, Royal Ontario Museum: "The Clearance of the Tomb of Ramesses VII"

Jiro Kondo, Waseda University: "The Re-clearance of the Tombs of WV 22 and WV A in the Western Valley of the Kings"

Daniel Polz, University of California, Los Angeles: "The Location of the Tomb of Amenhotep I -- A Reconsideration"

Gay Robins, Emory University: "Grids and Proportions in the Valley of the Kings"

Garniss Curtis, Berkeley Geochronology Center: "Deterioration of the Royal Tombs in the Valley of the Kings and Queens, Luxor, Egypt"

Kent Weeks, American University of Cairo: "The Theban Mapping Project in the Valley of the Kings"

Claude Vandersleyen, Universite Catholique de Louvain: "Who Was the First King in the Valley?"

Lyla Pinch Brock, Society for the Study of Egyptian Antiquities: "Theodore Davis and the Rediscovery of Tomb 55"

Donald Ryan, Pacific Lutheran University: "Recent Archaeological Research Concerning Several Undecorated Tombs in the Valley of the Kings"

Earl Ertman, University of Akron: "Evidence of Alterations to the Canopic Jar Portraits and Coffin Mask from KV 55"

Otto Schaden, Chicago, Illinois: "Ancient Repairs to KV-10"

Richard Wilkinson, University of Arizona: "Symbolic Alignment in New Kingdom Royal Tombs"

Catharine Roehrig, Metropolitan Museum of Art: "Evidence for the Use of Doors in the Royal Tombs in the Valley of the Kings"

John Rutherford, San Francisco, California: "Tentative Tomb Protection Priorities, Valley of the Kings, Egypt"

Mark Easton, American Research Center in Egypt, Cairo Director: "ARCE Grant and Activities for the Conservation and Preservation of Egyptian Antiquities"

On Monday afternoon the scholars divided into a number of panels in which they discussed issues raised in the papers which had been given and offered further comments. The three discussion panels focussed on the topics of art and architecture (moderator, Gay Robins); history and exploration (moderator, Edwin Brock); and conservation (moderator, William Murnane). Following closely on the flooding of the royal valley which occurred in late October, much of what was said in the papers and discussion panels related to the need for continued effort toward the conservation of this important area.

Comments made by many attendees during and after the conference indicate that the event was highly successful in stimulating international scholarly dialogue and in helping coordinate the planning of research and preservation efforts. The conference was sponsored by The University of Arizona, The American Research Center in Egypt, and KMT: *A Modern Journal of Ancient Egypt*.

THE 1994 "FRIENDS OF CHICAGO HOUSE" TRIP

By Ibrahim Sadek

Editor's Note: Ibrahim Sadek, assistant director of the Cairo office, joined the annual "Friends of Chicago House" Thanksgiving weekend. This year the event was made additionally special by the fact that it celebrated the 70th anniversary of Chicago House and coincided with a production of "Aida" at Deir el-Bahari. Here's Ibrahim's personal account.

The trip extended over the three days Thursday through Saturday, with free afternoons each day to enjoy the sun and souks of Luxor. Participants arrived by plane on Wednesday and checked into the Isis Hotel which had beautiful rooms overlooking the Nile. The late afternoon arrival time enabled most of us to sample the excellent restaurants at the Isis for dinner. Mark Easton and I were invited by the Sarris's (Meredith is our Library volunteer) to a delicious Chinese dinner at the hotel. Others tried the seafood or Italian menus elsewhere.

On Thursday, the tour commenced at Luxor Temple, where Chicago House members Peter Dorman and Ray Johnson showed us the columns, portraits, and facade of the Colonnade Hall, where they have been working for a number of years. Last year they completed and published the Opet Festival inscriptions. After a coffee break and a tour of the magnificent newly expanded Library at Chicago House (which was doubled in size during last year's construction program), we continued on to Karnak Temple, where we were taken to the Festival Hall of Thutmosis III by John Darnell and Richard Jasnow and through the outdoor museum. Later that evening, we enjoyed the traditional Thanksgiving dinner at the Jolieville Hotel complete with turkey, dressing and cranberry sauce (the latter thoughtfully provided by an anonymous donor). The food was excellent, as usual, as was the setting. It was also very enjoyable on this occasion to socialize with all the Chicago House staff as well as some of their invited guests.

Friday dawned bright, sunny and a bit warmer. Our bus took off for ElKab, 60 odd kilometers south of Luxor. There we saw two Dynasty XVIII tombs and two temples one Ptolemaic and the other a late Dynasty XVIII temple built by Amenhotep III. Walking between the two temples with the bus a tantalizingly short distance away, we stopped at "Graffiti Park," where numerous inscriptions from all ages were made by travelers. At the end of the tour, we bussed back to a landing that was once attached to a farm owned by King Farouk. Just north of the Isna Barrage, we boarded the M/S "African Safari" for a welcome cold beer, a delicious lunch and a leisurely sail back to

Luxor. Both banks of the Nile were beautiful, especially as sunset approached. However, one jarring sight was the new bridge going up near Armant south of Luxor, and we could not help but think of the regrettable effect it will inevitably have on the west bank of the Nile. At Luxor in the evening, we decked ourselves out in tuxedos and evening gowns for the traditional gala dinner at Chicago House. One hotel guest later remarked that he thought we were a group that had arrived one day early for the Aida opening!

The catered dinner at Chicago House proved excellent, and dancing in their courtyard is a wonderful experience no matter how many times one makes the trip. The group photograph was taken in the courtyard before dinner, when we could all be fitted into the schedule. We were bid goodnight and boarded the bus back to the hotels. A gift from "the house," gratefully accepted was a black tee shirt for each participant, with the Chicago House logo printed in gold. Some of the very interesting invited guests from Luxor included the operators of the balloons flying over the town which we had seen every morning from our hotel balconies.

On Saturday, the ferry collected us after breakfast to cross to the west bank. We went to the Valley of the Kings, where we visited the tombs of Horemheb and Ramses IX. Due to the "Aida" performances, we were not allowed to visit either the Hatshepsut temple nor (mercifully, to my mind) the Sennemut tomb. We went on, however, to Medinet Habu, where we visited the main temple constructed by Ramses III and the small but very significant temple started by Hatshepsut and added to by Taharka and rulers of the Greco-Roman period. We saw the remains of the palace built by Ramses III for use as a residence, when he was on a visit to the temple and the spot up the main pylon where he held important "meetings" with some of his more beautiful courtiers and where his first wife supposedly tried to poison him. The significance of the small temple at Medinet Habu is that it is the testing place of the Ogdoad, who went to sleep after helping the god Amun Ra start orderly creation from chaos. They will awaken again when this creation is ended to help with the new one. The modern significance of the temple is that it is the latest

work of Chicago House where colors as well as inscriptions are being surveyed and recorded. We all look forward to the publication.

At the end of the visit, a bus took us to the ferry which sailed directly to the Jolieville landing. There we enjoyed a delightful lunch in their open-air restaurant near the pool. During the evening, we were treated to the sight of opera-goers preparing to embark for the west bank and Deir el-Bahari dressed to kill and carrying blankets due to the cold. Among the luminaries was Omar Sherif.

Dinner came around early at 6:30, to allow departing participants to catch the 9 p.m. plane to Cairo. After waving them farewell, those of us who stayed behind retired to the bar for a liqueur and coffee and mutual pats on the back for the successful completion of yet another FoCH tour. There were no injuries, drownings, or road accidents, no food poisoning and not a "terrorist" in sight. The only concession made to the security problem was a decision by the FoCH trip organizers to take the party south to ElKab rather than north to Dendera, as was usual in past trips. This actually turned out to be an excellent idea since ElKab is rarely visited and is kept in immaculate condition by the Supreme Council of Antiquities personnel.

The FoCH trip is becoming such an important fixture on the calendar that it is becoming impossible to limit the trip to 50 participants. In fact, two trips per year could easily be filled up. There are already names on the list for FoCH95!

ARCE NEEDS VOLUNTEERS

If you have time and talent for working with people, please consider becoming an ARCE events volunteer. We need help at the registration table, with receptions, and simply the occasional extra pair of hands. Call the ARCE offices for more information.



THE

NEWS

FROM

NEW YORK

ANNUAL MEETING IN ATLANTA

The 1995 annual meeting will be held in Atlanta, April 28-30, at the Sheraton Colony Square Hotel. The official host is Emory University, and the conference organizer is Dr. Gay Robins.

The hotel reservation number is: (800) 422-7895; the switchboard is (404) 892-6000.

The general focus of the conference is on women: ancient and modern comparative perspectives, and the featured speaker, Dr. Fayza Haikal, will be talking on this theme. Dr. Robins has organized a special exhibition at the Michael G. Carlos Museum which will be on view during the conference: "Reflections of Women in the New Kingdom: Ancient Egyptian Art from the British Museum."

NEW CONSORTIUM MEMBERS

Scriptorium: Center for Christian Antiquity became a new Research Supporting Member. The Center, which sponsors archaeological work on the Christian antiquities in Egypt, will be represented by Dr. Scott Carroll, its director.

A new member of the Board is Dr. Everett Rowson, who will be representing the University of Pennsylvania, which recently raised the level of its membership in ARCE to "Research Supporting." Dr. Rowson, a professor of Arabic at the University, has been a recipient of ARCE Fellowships and is a long-time member of the Center. He is married to Dr. Ann Macy Roth.

A new Board representative from the American University in Cairo has been appointed: She is Dr. Jihan Regai. She replaces Dr. Kent Weeks.

NEW YORK PUBLIC PROGRAM

The New York public program this spring includes several events hosted by Baruch College, the City University of New York campus near the new ARCE office. The connection with Baruch has come through **Ben Katz**, a student assistant who has been working in the ARCE office this spring. Thanks, Ben!

ANNUAL LECTURE *Thursday, May 4, 6:00 p.m.* **Egyptian Women: Ancient and Modern Comparative Views**

Fayza Haikal, American University in Cairo

Dr. Fayza Haikal, one of the eminent Egyptian Egyptologists, is the head of the salvage archaeological work currently under way by the Egyptian Supreme Council for Antiquities in Sinai. However, her long interest has been in the study of women in ancient Egypt and the comparative views the subject can shed on the status of women in modern Egypt.

Dr. Haikal is professor of Egyptology at the American University in Cairo and is Vice President of the International Congress of Egyptologists. She is a specialist in women in and literature of ancient Egypt. Place: Room 306, Main Building, 6 p.m.; Baruch College; 17 Lexington Avenue (corner of 23rd Street)

LECTURE *Monday, June 5, 6:00 p.m.*

Ancient Egyptian Mummification: The Hows, Whys and Wherefores

An Illustrated Lecture by Bob Brier, Long Island University

Bob Brier's long-time fascination with mummification resulted in an extraordinary and controversial project to make a mummy, which was filmed as a television special for the *National Geographic* and covered by media round the world. Using replicas of ancient tools, including bronze and obsidian knives, and natural salts and drying agents like those used by the ancient embalmers, Dr. Brier meticulously recreated the lengthy and complicated methods by which the Egyptians preserved their dead. His lecture this evening will explore the origins of mummification and examine questions that have fascinated scholars for centuries -- why preserve the body at all? What purpose did the process serve for the ancient Egyptians?

Bob Brier is chairman of the Department of Philosophy at C.W. Post campus of Long Island University, and the author of the recently published *Egyptian Mummies* (William Morrow, 1994). Copies of his book will be available from the publishers for book signing.

Co-sponsored by the New School for Social Research.

\$5 contribution at the door; free to ARCE Members and students of the New School

New School of Social Research; Location: TBA

ARCE ARCHAEOLOGICAL FIELD SCHOOL TO TAKE PLACE IN JUNE

As part of the new Egyptian Antiquities Project now unfolding in Cairo, the American Research Center in Egypt has been awarded a grant to support an archaeological field school in Cairo. The newly chosen director, **Dr. Diana Craig Patch**, worked in Cairo during March negotiating a site for the school and working out local logistics. The school, whose mission is to train Egyptian inspectors of the Supreme Council for Antiquities (formerly Egyptian Antiquities Organization) in archaeological field techniques, is due to open in mid June. The program will last six weeks and will be structured along American archaeological field school models.

THE NEW YORK OFFICE HAS MOVED!

After seven years' occupancy in the Hagop Kevorkian Center for Near Eastern Studies, ARCE has moved its national headquarters to 30 East 20th Street, Suite 401, New York, NY 10003-1310. The new telephone number is: (212) 529-6661; fax: (212) 529-6856. The office is located in the fascinating "Flatiron" district of New York, the area that is now distinguished by publishers and good restaurants.

The new suite contains four offices and is large enough to accommodate a conference table and space for our growing staff. Each of the offices has windows, which flood us with brilliant light on sunny days. Those of you who visited our old offices at the Kevorkian Center will appreciate the dramatic difference this makes.

UPCOMING CONFERENCES AND SYMPOSIA

TRAVELLERS IN EGYPT CONFERENCE

The Oriental Museum of the University of Durham, England, is planning to hold a conference July 17-19, 1995 on *TRAVELLERS IN EGYPT*. This will be held at Collingwood College, and the Oriental Museum, directly after the British Society for Middle Eastern Studies Annual Conference. Durham local authorities are also organizing a Middle East Arts festival to coincide with the conferences.

Interest in Egypt was at its height in France following Napoleon's campaigns in Egypt and this in turn inspired many artists, writers and musicians to

explore the area. The Egyptian collection at the Oriental Museum is one of the results of this interest, since it is based on the collection formed at Alnwick by the IVth Duke of Northumberland, who as Lord Prudhoe, travelled extensively in Egypt and the Middle East in the late 1820's. There were many other interesting characters at that time, Gardner Wilkinson, Edward Lane, James Burton, Gerard de Nerval, Gustave Flaubert and Florence Nightingale.

One of the aims of the Conference, is to try and convey the spirit of the period, the adventure of travelling in Egypt and attempt to work out a detailed chronology of who was where, when. The Conference Papers are to be published in early 1996.

The Conference fee will be 10 British pounds per day, or 25 British pounds for the whole conference. 72.50 BP +VAT for a standard room, 92.60 BP +VAT for an en-suite room for 17-19 July 1995, both with full-board and conference dinner. If only attending part of the conference, accommodation will be 24 BP +VAT per night (dinner, bed and breakfast); 31 BP +VAT per night (dinner, bed and breakfast); For any delegates who wish to stay in Collingwood before or after the conference, the rate would be 24BP +VAT for dinner, bed and breakfast in a standard room (34BP +VAT en-suite) per night. For non-resident delegates meals are available at the following rates: lunch 7BP +VAT, dinner 8BP +VAT; 13 BP +VAT for the Conference Dinner.

For further details please contact Mrs. Janet Starkey, the Oriental Museum, University of Durham, Elvet Hill, Durham DH1 3TH. Telephone: (1-91) 374-2911; FAX: (1-91) 374-3242.

NEWS TO SHARE

The Southeast Regional Middle East and Islamic Studies Seminar (SERMEISS) will hold its spring 1995 meeting at William and Mary College, March 24-26, 1995. The organization sponsors two meetings annually (fall and spring) for members, associate members and special guests. The program is designed to provide a milieu for interaction between teachers interested in the Middle East and Islam at three levels; trained specialists in Middle East and Islamic studies, non-specialists who include the region in their college teaching, and secondary school teachers.

SERMEISS is a group of scholars and teachers interested in the Middle East and Islam. The organization was founded in 1977 to provide scholars in the southeastern United States with an opportunity to meet regularly with colleagues to share research findings and teaching concerns.

Residents of Alabama, Arkansas, Florida, Georgia, Kentucky, Louisiana, Mississippi, North Carolina, South Carolina, Tennessee, Virginia, and West Virginia are eligible for membership. SERMEISS is an outreach organization and would like to be in touch with anyone who is interested in the Middle East or Islamic Studies including pre-collegiate faculty.

For further information about joining the organization or attending the spring meeting, contact: John Parcels, Executive Secretary, SERMEISS, Box 8023, Georgia Southern University, Statesboro, GA 30460-8023 or telephone: 912-681-5909/5471. E-mail: Parcels@gsvms2.cc.gasou.edu

EGYPT IN THE NEWS

Jewelry Stash Found in Egyptian Pyramid

The Reuter News Service on January 18, 1995 reported that archeologists exploring a pyramid south of Cairo found a priceless stash of jewelry belonging to a queen who lived about 3,900 years ago. Ali Hassan, director of excavations at the Supreme Council of Antiquities, said the jewelry was found in a secret niche in the wall of a passageway under the pyramid of the 12th dynasty pharaoh Senusert III at Dashur.

Some of the pieces are inscribed with the name of Queen Nefret, also known as Khanumet. She was the mother of Senusert III and the wife and sister of his father Senusert II. The treasure includes two blue amethyst scarabs, gold broches, necklaces of semi-precious stones, gold pendants inlaid with carnelian and two gold lockets shaped like lions.

"They are completely priceless and of great importance both for the chronology (of the 12th dynasty) and for the history of the use of scarabs," Hassan said.

Like other Egyptian pyramids, that of Senusert III was robbed in antiquity but the robbers overlooked the niche.

A mission from the Metropolitan Museum of Art in New York came across the jewelry while doing a thorough exploration of the passages close to the queen's burial chamber under the pyramid, which lies 20 miles south of Cairo. Hassan said the cache was in the Egyptian Museum in Cairo for safe keeping and a decision would be made on its display.

Israel Returning Antiquities to Egypt

The New York Times, December 29, 1994 announced that Israel said it was turning over 800 cartons of antiquities to Egypt, the last of the artifacts

it had promised to return from its 15-year occupation of the Sinai peninsula.

The agreement to return the antiquities was reached in January 1993 after years of negotiations made possible by the 1979 peace treaty between the two countries.

The antiquities authority said Israel was returning the artifacts in accordance with the 1954 Hague Convention on returning archeological finds to their country of origin.

Israeli archeologists uncovered pottery, flint objects, textiles, jewelry and hundreds of coins, between 1967 and 1982. The Israeli Antiquities Authority has officially requested that Egypt lend the country 24 objects containing Hebrew inscriptions. These include third-century Byzantine ceramic oil lamps with imprints of Jewish menorah.

Mystery Chamber-seeking Robot to Search Again

In the December 1994 issue of *The Art Newspaper*, No. 43 reporter David Keys announced that the search for a mystery chamber within Egypt's Great Pyramid is likely to restart soon using equipment now owned by the British Museum, following a rapprochement between the German head of the pyramid expedition and the Egyptian authorities. Early last year, a tiny robot explored parts of the pyramid inaccessible to humans, and the expedition discovered evidence suggesting that a previously unknown, hidden chamber existed high up in the pyramid's structure.

At the beginning of 1994, the Egyptians refused permission for the German expedition to continue its work. It is understood that officials in the Supreme Council of Antiquities in Cairo were dissatisfied with the way the project's publicity had been handled.

Now, Rudolf Gantenbrink, the German pyramid expert who developed the robot and headed the expedition, has arranged for the robot to be lent to the Egyptians themselves and will train Egyptian personnel to operate it. Technically, the lenders will be the British Museum, to which Mr. Gantenbrink donated the robot last year.

OBITUARIES

In the obituaries of *The New York Times*, January 14, 1995 reporter Michael J. Elliott told of the death of Sterling Dow, the leading expert on Greek history of the fifth and fourth centuries B.C., in Cambridge where he lived. The cause of death was congestive heart failure. He was 91 years old.

A scholar of history, the classics and archeology at Harvard University, Dr. Dow made

discoveries that shed light on ancient Greek civilization and the Golden Age of Athens.

During the early 1930's, he perfected a system of making paper impressions of ancient Greek inscriptions. The method allowed scholars to read inscriptions more completely and clearly than had previously been possible.

At the same time, he discovered a kleroterion, a mechanical device that the Athenians had used to allot offices by random choice rather than through election. It helped to explain the nature of Athenian democracy.

Dr. Dow, a native of Portland Maine, was educated at Harvard, where he received a bachelor's degree in 1926 a master's in 1928 and a doctorate in history in 1936. He then joined the faculty and in 1946 was made a professor of history and Greek. In 1949, he became John E. Hudson Professor of Archeology.

After his retirement from Harvard in 1970, he became a professor of Greek civilization and history at Boston College, where he stayed until 1977. He then taught at Vassar College for a year.

Dr. Dow was the founder of the periodical *Archaeology* and the author of more than 150 articles and reviews. The last of his five books, *"A Century of Humane Archaeology"*, was published in 1979.

The December 5, 1994 edition of *The New York Times*, listed in the obituaries the death of Professor **Arthur Frank Shore**, a British scholar who was an expert on Egypt in Late Antiquity. He died in Southport England at the age of 70. According to *The Times* of London, he had been seriously ill for several months.

Professor Shore, who wrote as A.F. Shore, was Brunner Professor of Egyptology at Liverpool University from 1974 to 1991 after being on the staff of the British Museum from 1957 to 1974. He was chairman of the Egyptian Exploration Society for several years until last summer.

His 1962 monograph, "Portrait Painting from Roman Egypt," has won praise for its survey of mummy portraits from burial sites in the Faiyum area of Upper Egypt.

Also in the 1960's at a time of efforts to study and preserve relics in anticipation of flooding caused by the construction of the Aswan High Dam, Professor Shore joined Polish experts working on frescoes dating from the early Christian era at Faras, beside the Nile River near the border with Sudan. He was also an expert in the Coptic language.

IN REMEMBRANCE

We were very sad to learn of the death in January from cancer of **Margaret "Missy" Eldredge**, wife of **Wally Eldredge**, and an intrepid traveler and supporter of Egypt and its antiquities and its scholars and ARCE. Missy and Wally were fixtures at the annual meetings and, as the public program developed in New York, of all the lectures, workshops and events that were staged. Missy accompanied Wally everywhere -- not only in Egypt, where they seemed to be acquainted with every village between Cairo and Luxor, but also in many other parts of the world. One of Missy's great stories concerned the trip she and Wally, but this time accompanied by Jerry Vincent -- took to Syria. Trekking up one tell while Jerry and Wally did another, she fell into a hole, only to be rescued in due course by some Syrian soldiers- when Jerry and Wally wandered back to find her, they found her in the guard's tea-house, enjoying the company. Missy was an unflappable traveler, and nothing fazed her.

Missy was a generous soul, a hearty and good woman, who laughed a good laugh. Her presence at all our meetings will be missed.

Terry Walz

CHAPTER NEWS

Southern California

Sunday, May 21, 1995, 1:00PM, ARCE/SC will co-sponsor with the Los Angeles County Museum of Natural History, a three part series on "**WOMEN IN ANTIQUITY**" to be held in the museum's auditorium. **Dr. Lorelei Corcoran**, Assistant Professor of art at Memphis State University, is scheduled to speak on "Women's Roles In Roman Egypt: Gender Issues Reflected in the Ichnography of the Faiyum Portrait Mummies".

For further information, contact Noel Sweitzer, president of the chapter, (213) 231-1104.

Washington, D.C.

In October the chapter hosted a "Stargazing Picnic" for members and their families and friends on the grounds of the U.S. Naval Observatory in the District of Columbia. Chapter member **Richard Schmidt**, who is an astronomer at the Observatory made arrangements to use the picnic area and facilities on the Observatory grounds. Great food was prepared on the spot as well as salads and deserts which were contributed by chapter members. Later in the evening, Mr. Schmidt led a tour of the master clock, the computing facilities and the several telescopes. Using the historic twelve inch refractor, we viewed Saturn and its rings, the moons of Jupiter, and features of the



Astronomer Richard Schmidt, Ambassador Maher, and Chapter president Francis Niedenfuhr chatting at the picnic.

earth's moon, as a perfect ending to a wonderful party. It was a special pleasure for ARCE DC to have the opportunity of sharing this enjoyable event with His Excellency Ahmed Maher El Sayed, the Ambassador of Egypt.

In other activities this fall, the chapter has enjoyed informative lectures by Professors **Ann Macy Roth**: *Egyptian Cemeteries: Tomb-Building as a Way of Life*; **Geoffrey Martin**: *A Street of New Kingdom Tombs at Saqqara*; and **Leo Depuydt**: *The Language and Writing of Ancient Egypt*. In the spring, members will have an opportunity to learn the basics of reading hieroglyphic texts via a continuing education course offered by Georgetown University. In March, a theater party at the Kennedy Center is planned for chapter members to enjoy the music and dance performance Festival Of The Nile.

For information, contact Francis Niedenfuhr, president of the chapter at (202) 363-5196 or Brad G. Leissa, secretary-treasurer at (202) 686-3898.

North Texas

In January, the chapter enjoyed a lecture entitled "War Games at Kadesh: Ramses II meets Muwatallis" presented by **Mary Derrick**, who received her Masters degree in Egyptian Studies from the American University in Cairo where she studied under Dr. Kent Weeks.

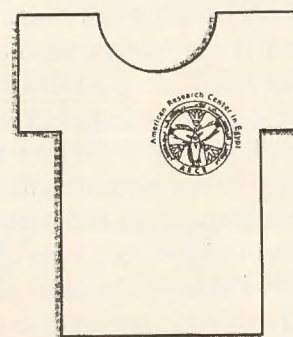
Wednesday, April 5, 1995, chapter members will attend the AIA Lecture Program to hear Harrison Eiteljorg II speak on "The Entrance to the Acropolis in Athens from the Bronze Age to 437 BC."

For information, contact Jim Murray, president of the chapter at (817) 561-1522.

Tucson, Arizona

For information of chapter activities, contact chapter president, Dr. Richard Wilkinson, Harvill 347, Box 10, The University of Arizona, Tucson, AZ 85721 or call (602) 621-3933.

BUY AN ARCE T-SHIRT!



Now available, the new ARCE T-shirt with the ARCE logo in white on a red or blue background. Wear it and find yourself the center of attention in the ballpark, the jogging path or outdoor parties! Available only in Egyptian cotton, L and XL sizes. \$14.95 each, plus \$1.50 for postage and packing.

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ARCE MEMBERSHIP MEANS MORE THAN EVER

As a member of the American Research Center in Egypt, you receive discounted or free admission to all of ARCE's public programs. Members-only events give you the chance to get to know ARCE's distinguished speakers, and meet others who share your interest. Join now and take immediate advantage of these benefits and many more!

THE

NEWS

FROM

CAIRO



THE NEW CAIRO CENTER

The culmination of almost two years of Effort came to pass on November 13th when we formally opened our new Cairo Center. While we are not completely finished (the Auditorium remains to be authorized by local authorities), the new Cairo center is substantially in place.

FELLOWS

The Cairo Director hosted Turkey dinners for the fellows on December 3rd and February 9th at the Director's Residence. We may be starting a minor tradition. Also on February 20th, the fellows and staff, plus appropriate guests joined on ARCE IFTAR in the new reception area.

VISITORS FROM NOVEMBER 1994- FEBRUARY 1995

November:

Janet Johnson
Edna Russmann
Terry Walz
Gerald Vincent
Ina Semola
Jim Romano
Bob Bianchi
Catherine Clyne
Garry Roffefson
Graham Simmons
Ingrid Riedel
Bastian Van Elderlen
Scott Carroll

December:

Mark Lehner
George Russell
Leila Russell
Robert Wenke
Elizabeth Sayen
David Goodman
Jean Adelman
Pete Boyer
Steven Jaron
Betsy Bryan

Nancy Enneking
Simone Burger
Elizabeth Teasley
Peter Sadow

January:

Nicholas Jones
Peter Lacovara
Nan Ray
Andrew Metcalf
Cynthia Metcalf
Allison Webb-Wilcox
William Murnane
Carl Andrews
Letitia Ufford
Ismail Poonawala

February:

Fred Wendorf
Nina Catubig
Jane Remsen
Richard Fazzini
Mary McKercher
Lorelei Corcoran
James Harrell
Peter Brand
Ellen Pearlstein
William Peck
Elsie Peck
Jeanette Stmpfel
Edna Russmann
Herbert Hass
David Ray
Wilma Wetterstrom
Carl Andrews
Ann Foster
Jean Keith Bennett
Benson Harer
Peter Dorman

EXPEDITIONS FROM NOVEMBER 1994 - FEBRUARY 1995

William Murnane	Great Hypostyle Hall
Fred Wendorf	The Combined Prehistoric
Bastiaan VanElderlen	Wadi Natrun
Scott Carroll	Wadi Natrun
Betsy Brian	Sheikh Abdel Gurna
Jim Harrell	
Mark Lehner	The Giza Plateau Mapping Project
Richard Fazzini	Temple of Mut at

Clearances for fellows and expeditions have moved along smoothly over the period.



ARCE REPORTS

1. *Quseir al-Qadim 1978: Preliminary Report*. D. S. Whitcomb and J. H. Johnson. 1979. Pp. 352, 57 figures, 89 plates. Paper. \$15.50
2. *Mendes I*. R. K. Holz, D. Stieglitz, D. P. Hansen, E. Ochsenchlager. 1980. Pp. xxi + 83, 40 plates, indexes. Cloth. ISBN 0-936770-02-3. \$45.00
4. *Cities of the Delta, Part 1: Naukratis: Preliminary Report on the 1977-78 and 1980 Seasons*. W. Coulson, A. Leonard, Jr. 1981. Pp. xiv + 108, 46 illus., 10 plates. Paper. ISBN 0-89003-080-4. \$16.00
5. *Cities of the Delta, Part 2: Mendes: Preliminary Report on the 1979 and 1980 Seasons*. K. L. Wilson. 1982. Pp. xiii + 43, 35 illus. Paper. ISBN 0-89003-083-9. \$14.50
6. *Cities of the Delta, Part 3: Tell el-Maskhuṭa: Preliminary Report on the Wadi Tumilat Project 1978-1979*. J. S. Holladay, Jr. 1982. Pp. x + 160, 3 foldouts, 46 plates. Paper. ISBN 0-89003-084-7. \$22.25
7. *Quseir al-Qadim 1980*. D. S. Whitcomb, J. H. Johnson. 1982. Pp. 418. Paper. ISBN 0-89003-112-6. \$23.50
8. *Fuṣṭāṭ Expedition Final Report. Vol. 1: Catalogue of Filters*. George T. Scanlon. 1986. Pp. x + 153, 24 plates. Paper. ISBN 0-936770-13-9. \$23.50
Cloth. \$32.50
9. *Archaeological Investigations at El-Hibeh 1980: Preliminary Report*. Robert J. Wenke. 1984. Pp. xii + 142, 12 plates. LC 84-050291. Paper. ISBN 0-89003-154-1. \$23.50
Cloth. ISBN 0-89003-155-X. \$32.50
10. *The Tomb Chamber of HSW the Elder: The Inscribed Material at Kom el-Hisn, Part 1: Plates. Ancient Naukratis, Volume 3*. David P. Silverman. 1989. Pp. ix + 146 (78 photos, 114 line figs., 2 foldouts). Cloth. ISBN 0-936770-17-1. \$29.50
11. *Fuṣṭāṭ Expedition Final Report, Volume 2: Fuṣṭāṭ-C*. Władysław Kubiak and George T. Scanlon. 1989. Pp. x + 101 (68 photos, 45 line figs., 6 foldouts, color frontispiece). Cloth. ISBN 0-936770-21-X. \$32.50
12. *Deir el-Ballas: Preliminary Report on the Deir el-Ballas Expedition, 1980-1986*. Peter Lacovara. 1990. Pp. x + 67 (including figures) + 17 plates + 5 plans in pocket. Cloth. ISBN 24-4. \$29.50

ARCE CATALOGS

1. *The Luxor Museum of Ancient Egyptian Art Catalogue*. James F. Romano and others. 1979. Pp. xv + 219, 16 color plates, 169 illus. Cloth. ISBN 0-913696-30-7. \$20.00
2. *A Catalogue of the Scientific Manuscripts in the Egyptian National Library, Part I: A Critical Handlist of the Scientific Collections*. D. A. King. 1981. Pp. xx + 781 (Arabic), xviii + 18 (English). Paper. \$40.00
3. *Catalog of the Islamic Coins, Glass Weights, Dies and Medals in the Egyptian National Library, Cairo*. N. D. Nicol, R. el-Nabarawy, J. L. Bacharach. 1982. Pp. xxviii + 314 (English); xv (Arabic); 28 plates. Paper. ISBN 0-89003-114-2. \$39.50
4. *Mathematical Astronomy in Medieval Yemen: A Bibliographical Survey*. D. A. King. 1983. Pp. xiv + 98, 10 plates. Paper. ISBN 0-89003-098-7. \$17.00
5. *A Survey of the Scientific Manuscripts in the Egyptian National Library*. D. A. King. 1986. Pp. xiv + 332. Paper. ISBN 0-936770-12-0. \$49.50
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